

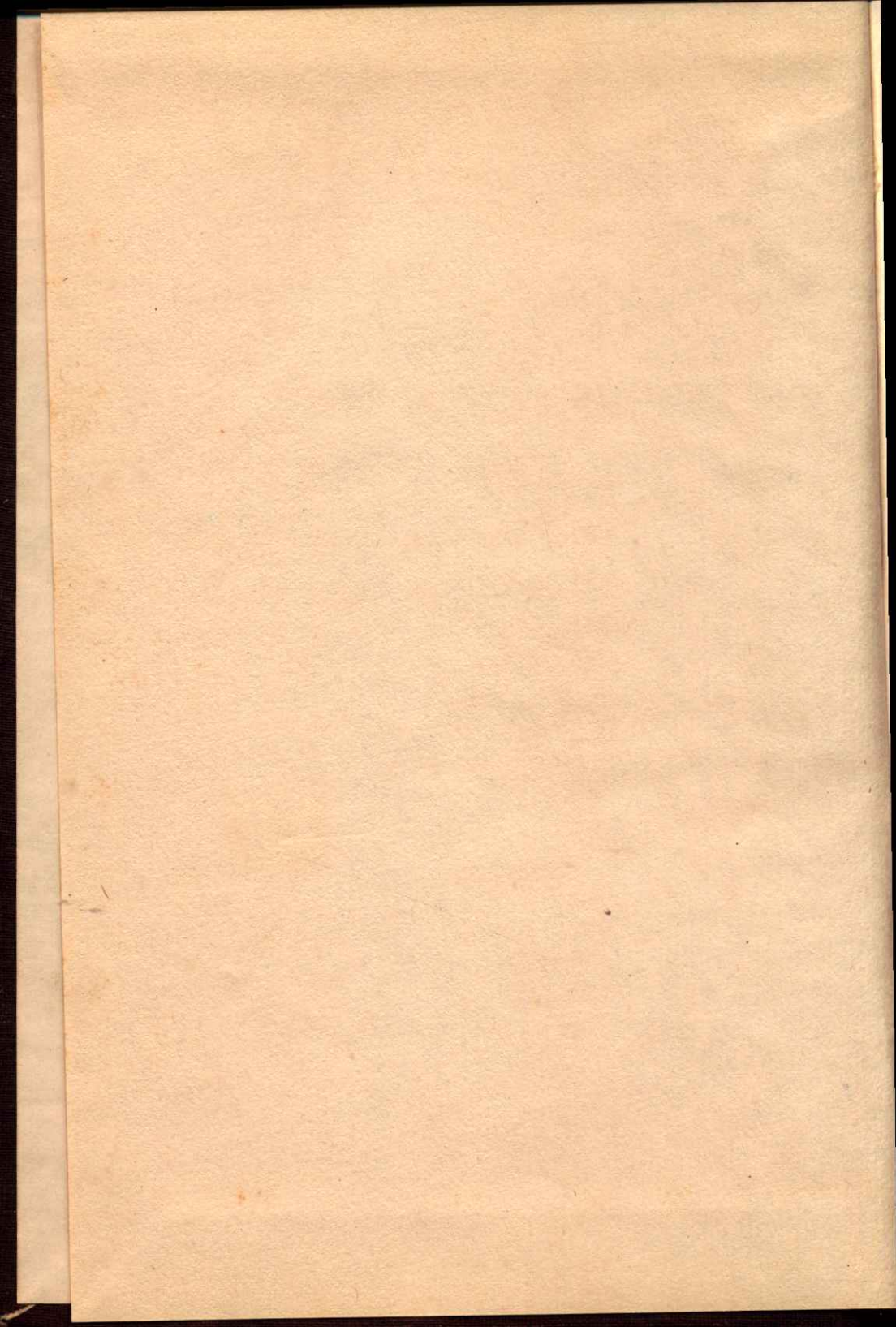
TANTRAPADDHATI

A

STUDY



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TANTRAPADDHATI

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TANTRAPADDHATI

[A SOURCE BOOK ON TANTRA]

Tantras, Āgamas and Samhitās

In Sanskrit there is a major branch of religious literature consisting of Tantras, Āgamas and Samhitas. It is calculated that there are nearly two hundred or more works pertaining to this branch. The general contents of these can be classed under four heads, viz., (1) Jñāna or knowledge and its nature, (2) Yoga or concentration of mind and the means of attaining the same, (3) Kriyā or construction of temples and the consecration of idols in them, and (4) Caryā- the religious rites and social observances. Sometimes the emphasis is shifted to one or two aspects of the above classification as in the case of Kerala where the emphasis is on Kriyā and Caryā. But generally speaking the line of demarcation between these three classes of literature is not well marked. Referring to these works Prof. M. Winternitz has stated that "there is no clear line of demarcation between the terms and the expression. 'Tantra' is frequently used as a general term for this class of works."

Strictly speaking Tantra stands for 'a system of doctrines, a book. Āgama means 'tradition' while Samhitā connotes 'collection of sacred texts'. The distinction consists in the details. Thus Āgamas are a special class of works which propagate the worship of Śiva and Śakti, while sharing similar features there are some works specially devoted to the sect of Viṣṇu and they are termed as Samhitās. Tantras very often derive materials from both these classes of literature. In practice the Samhitās are the sacred books of the Vaṣṇavas while the Āgams are propagated by Śaivas and often called Śaivāgamas. It is the Śāktas who practice the Tantras as such in its strict sense.

Some of the popular lexicographers have attempted to define the word Tantra which connotes many ideas which are related to religious practices. According to Medinīkośa, the word connotes :

तन्त्रं कुटुम्बकृत्ये स्यात् सिद्धान्ते चौषधोत्तमे ।
 प्रधाने तन्तुवाने च शास्त्रभेदे परिछेदे ॥
 श्रुतिशास्त्रान्तरे हेतावुभयार्थप्रयोजके ॥

It is doubtful whether the lexicographer has included the available class of literature known as Tantra in the purview of his definition. Another lexicon called śabdārthacintāmaṇi has given the characteristics of Tantras in the following lines :

सर्गश्च अतिसर्गश्च मन्त्रलक्षणमेव च ।
 देवतानां च संस्थानं तीर्थानां चैव वर्णनम् ॥
 तथैवाश्रमधर्मश्च मन्त्रसंस्थानमेव च ।
 संस्थानं चैव भूतानां यन्त्राणां चैव निर्णयः ॥
 उत्पत्तिविबुधानां च तरुणां कल्पसंज्ञितम् ।
 संस्थानं ज्योतिषां चैव पुराणाख्यानमेव च ॥
 कोषस्थ कथनं चैव व्रतानां परिभाषणम् ।
 शौचाशौचस्य चाख्यानं नरकाणां च वर्णनम् ॥
 हरचक्रस्थ चाख्यानं स्त्रीपुंसोश्चैव लक्षणम् ।
 राजधर्मोदानधर्मो युगधर्मस्तथैव च ॥
 व्यवहारः कथ्यते च तथाचाध्यात्मवर्णनम् ।
 इत्यादि लक्षणैर्युक्तं तन्त्रमित्याभिधीयते ॥

This definition is elaborate and all comprehensive. Naturally it applies to most of the Tantric treatises wholly or partially. Tantrapaddhati of Īśānaśivaguru conforms to this definition to a large extent. The definition implies an encyclopaedic nature and naturally most of the major works on Tantra incorporate such details as are usually found in an encyclopaedia.

The Viṣṇusamhitā has attempted to give the etymology of the term Tantra as follows :

सर्वेऽर्था येन तन्यन्ते त्रायन्ते च भयाज्जनाः ।
 इति तन्त्रस्य तन्त्रत्वं तन्त्रज्ञाः परिचक्षते ॥

It may be noted that there is a three fold classification of Tantras with Viṣṇukrāntā, Rathakrāntā and Āśvakrāntā. The names of 192 works on Tantra belonging to these three classes are given in some treatises. Thus there are 64 works each for Viṣṇukrāntā, Rathakrāntā and Āśvakrāntā sects. Then there are

a number of Sūtras on Tantras like Vaikhāṇasasūtra, Nārada-bha-kṭisūtra etc., which are related to this class of literature.

The Āgamas are spoken of as the utterances of from the mouth of Śiva in response to the queries of his consort Pārvatī. Padmasamhitā attempts to define Āgama as follows giving the etymology of the word and detailing the generic nature of the class of text :

आगतं पञ्चवक्त्रात् गतं च गिरिजानने ।
मनं च वासुदेवस्य तस्मादागममुच्यते ॥
सृष्टिश्च प्रलयश्चैव देवतानां तथार्चनम् ।
साधनं चैव सर्वेषां पुरश्चरणमेव च ॥
षट्कर्मसाधनं चैव ध्यानयोगश्चतुर्विधः ।
सप्तभिर्लक्षणैर्युक्तं त्वागमं तद्विदुर्बुधाः ॥

The Āgamas are enumerated as 28 and they are associated with religio-philosophical systems of sects. The treatise of Īśānaśivaguru has quoted from most of the Śaivāgamas. Hence their enumeration would help one to identify the nature of the text cited. The 28 Āgamas which form the base of the Śaiva system are as follows : Kāmika, Yogaja, Cintya, Kāraṇa, Ajitā, Dīpta, Sūkṣma, Sahasra, Amśumadbhedā, Suprabhedā, Vijaya, Nīśvāsa, Svāyambhuva, Anila, Vīra, Raurava, Mukuṭa, Vimalā, Candrajñāna, Bimba, Prodgīta, Lalita, Siddha, Santāna, Sarvokta, Pārameśvara, Kiraṇa and Vātula. These works contain ritualistic details among other topics connected with Tantras. The Samhitās are a class of texts with a wider scope having twelve thousand stanzas for each text. As already mentioned these belong to the Vaiṣṇava sect. The following definition is given in the Pauṣkarasamhitā :

द्विषट्सहस्रपर्यन्तं संहिताख्याख्यं सदागमम् ।
ये चान्ये चान्तराला वैशास्त्रार्थेनाधिका शतैः ॥
सर्वेषां संहितासंज्ञा बोद्धव्या कमलोद्भव ॥

It is not definitely known as to how many texts are available in this class of literature. Samhitās with the following names are already known and published from different places. They are Ahirbudhnya, Īśvara, Kapiñjala, jaya, Parāśara, Pādma, Bṛhad

Brāhma, Bhāradvaja, Sāttvata, Śrīpraśna, Viṣṇu, Viṣṇutilaka, Lakṣmītantra, Mārica, Atri, Parama and Pauṣkara. In his Introduction to Pañcarātra Prof. Schroeder has listed the names of 215 works belonging to the class of Samhitās. Works of this class with the names of Ṛgastya, Aniruddha, Upendra, Kāśyapa etc., are unpublished.

Thus it may be seen that there is a vast class of religious literature grouped under the terms Tantra, Āgama and Samhitā. Then there are some more allied works called Rahasya works like Śivarahasya, Brahmarahasya and viṣṇurahasya are instances. On Tantra literature we have works classified as Yāmalas and Dāmaras. The first type is defined as follows :

सृष्टिश्च ज्योतिषाख्यानं नित्यकृत्यप्रदीपनम् ।

क्रमसूत्रं वर्णभेदो जातिभेदस्तथैव च ॥

युगधर्मश्च संख्यातो यामलास्याष्ट लक्षणम् ॥

Some of the works pertaining to these types may be mentioned here. Yāmalas attached to Ādi, Brahmā, Viṣṇu, Rudra, Gaṇeśa and Āditya are mentioned in some works, Dāmaras called Yoga, Śiva, Durgā, Sarasvatī, Brahmā and Gandharva are also known.

The Tantras pertain to Vedic and non-vedic classes. The first type is called Dakṣiṇamārga while the second is named Vāmamārga. Tantra literature thus embodies a vast class of manuals of encyclopaedic nature. Each of them contains vast materials and profuse quotations from the other. As for instance Iṣānaśivagurudevapaddhati has extensively quoted from nearly sixty works belonging to Āganas, Samhitās and Tantras.

Tantra in Kerala

It is not definitely known when Tantra literature was introduced to Kerala. But it is certain that it happened in a much earlier period. Traditions maintain that Paraśurāma, the legendary creator of Kerala is said to have established 108 temples and brought Brahmins from outside to perform rituals there. Keralamāhātmya, a work of Purāṇic nature, contains some interesting accounts in this regard. God Viṣṇu ordained that

Paraśurāma should establish numerous temples and must make arrangements for their ritualistic affairs. Accordingly Paraśurāma established temples and then brought Brahmins for conducting rituals. The following stanzas from Keralamāhātmya are interesting :

ब्राह्मणैर्वेविद्भिश्च धर्मिष्ठैस्तन्त्रपारगैः ।
 पूजां प्रत्यहमस्माकं कारय त्वं भृगूतम् ॥
 तन्त्रिणो द्वादश श्रेष्ठान् प्रतिष्ठार्थमकल्पयत् ॥
 चतुर्विंशसहस्रं च देवालयमकल्पयत् ॥

A Brahmin belonging to Taraṇanallūr family was given the Tantric rites of Kerala temples by Paraśurāma himself. Members of this family still perform Tantric rituals in the temples of Kerala despite the passage of several centuries. Thus Paraśurāma is to be credited with the introduction of Tantra in Kerala.

It is well known that there are three systems in Tantra prevalent in the different parts of our country. They are the Kashmir system, the Bengal system and the Kerala system while the first two systems generally follow the Vāmamārga, the last mentioned system current in Kerala pertains to the Dakṣiṇamārga. In other words the southern system is more Vedic than the other ones which are non-Vedic systems. Dakṣiṇācāra followed in Kerala is predominantly Sāttvika in its nature. Yantras and homas are also used for worship of deities. Bhagavatisevā or the Worship of Durgā in her Sāttvik form as Lalitā is commonly conducted in Kerala houses as a domestic ritual. For this a Yantra is drawn with the prescribed materials and the worship is done on a bell-metal lamp placed in the centre of the ritualistic diagram. The sacrificial act or home popularly conducted in Kerala is the Gaṇapatihoma to please Viṣṇeśvara. There are many special features in the matter of rituals and worship in Kerala. For a proper understanding of the Tantric works of the region, the special features of Kerala temples and modes of worship conducted there must be appreciated. Without a knowledge of these features Kerala works on Tantra would remain unintelligible.

Kerala temples and rituals

The typical temples of Kerala distinguish themselves from those in the other parts of India by their characteristic structure. While gigantic construction and imposing towers called Gopuras in the front or on all the gateways of the shrine mark the feature of South Indian temples, they are conspicuous by their absence in Kerala. That much importance is not attached to the tower in the indigenous Kerala architectural patterns. Regarding the features of the Kerala temples it is observed :¹ "The characteristic Kerala temple consists of the sanctum sanctorum (garbhagr̥ha) which is usually circular (Vṛtta) in shape but sometimes square (Caturaśra) or rectangular (caturaśradīrgha), with a conical or pyramidal roof (śikhara) crowned by a crest (stūpika). Within this Garbhagr̥ha is the idol on a pedestal (pīṭha). Round the Garbhagr̥ha is the first Prākāra called Antarmaṇḍala. Small Balipīthas representing the eight Dikpalas, the seven Matris etc., are placed there. A flight of steps called Sopāna connects this Prākāra with the door of the Garbhagr̥ha. In front of the Sopāna is the second Prākāra called Antahāra, forming a broad verandah with doorways on all the four sides. The Antahāra leads out into an enclosure containing the main Balipītha. After the Antahāra we get the fourth Prākāra called Madyahāra which is essentially a continuous structure having an array of lamps all round from top to bottom. Beyond this and just outside the main Balipītha is the flagstaff (Dhvajasthambha). The fourth Prākāra called Bāhyahāra is beyond this. It forms the pathway for the processions within the temple. The fifth and last Prākāra is the outermost wall of the temple. This is called Maryādā. The main entrance is through a simple Gopura which may be an ordinary doorway with a small roofing or one with the super structure, comprising rooms and verandah. The space between the Garbhagr̥ha and Antahāra is roofless ; so also is most of the space between the Madyahāra and Maryādā. This results in every part of the temple being airy and well ventilated, a distinctive feature of the Kerala temple."

1. Dr. S. Venkitasubramonia Iyer, Religion, Art and Culture, College Book House, Trivandrum, pp. 17-18.

As in the other parts of the country the main deities worshipped in Kerala are Viṣṇu, Śiva, Durgā, Gaṇapati, Subrahmaṇya, Sarasvatī etc. But some more deities are prominently worshipped in this region. For instance śāstā also called Hariharaputra is a popular god worshipped in temples. Another peculiarity in this respect is that certain gods like Varāha, Paraśurāma, Balarāma, Bharata, Brahmā etc., are also consecrated in Kerala shrines unlike in the other parts of the country. Tantric treatises of Kerala also describe the installation and worship of gods like Sūrya, Vaiśrvaṇa, Indra etc., though such temples are rarely found in the present day.

In Kerala temples only the chief priest is allowed to perform Pūjā to the idol inside the Garbhagṛha. In performing the Pūjā the priest utters the Mantras inaudibly but shows the gestures and related actions with meticulous care in strict accordance with the rules and practices. In contrast several people are permitted to perform Pūjā in other parts of the country and they utter the Mantras aloud, little care being bestowed to the Tāntric aspect.

The mode of worship also calls for consideration. It is again observed :¹ "The ritual of ceremonial worship in the Kerala temples is a combination of both Vaidika with Vedic Mantras and methods and Tāntrika with non-Vedic Mantras and rules, the Tāntrika element slightly predominating over the Vaidika. It, therefore, comes under the category of Tāntrika-Vaidika following the classification in the *Puruṣārthaprabodha* of Brahmānandabhārati. It is Vaidic worship in the Tantric mode. The *Pañcatattva* or the *Pañcamakāra*, which constitutes an integral part of orthodox Śākta Tantra, has, however, no place in the Devī temples of Kerala. *Madya*, *Māmsa*, *Matsya* and *Maithuna*, whatever may their denotation and significance, are as such entirely absent in the routine temple ritual. *Mudrā* alone is there, but it is in the sense of gesture, and there is quite a lot of this".

"The number of Pūjās per day as well the time of their performance are also bound by rules. Generally there will be three Pūjās, Every day the *Abhiṣeka* (ceremonial bath) is performed to the

1. Ibid, p. 19.

idol very early in the morning, followed by Alaṅkāra (decoration). The first pūjā called Uṣaḥpūjā is then conducted. At about noon, we get the second Pūjā called Madhyāhnapūjā or Uccapūjā. The temple is closed after this. It is reopened in the evening and the third Pūjā is done in the early part of the night. This is called Ardhayāmapūjā after which the temple remains closed till the next morning. All these Pūjās have certain peculiarities in detail, but the one that is most note-worthy is the offering of Bali to the Dikpālas and other connected Devatas after the Naivedyas to the principal deity, followed by a procession of the Utsavamūrti (portable idol of the principal deity) along the Bāhyāhāra to the accompaniment of drums and other musical instruments. In some temples we get an additional Pūjā called Pantīraṭi between the Uṣaḥpūjā and Uccapūjā and in certain temples yet another Pūjā called Etirttapuja between the Uṣaḥpūjā and Pantīraṭi. The rituals during the Utsavas are very elaborate and have their own special features. But the item called Śrībhūtabali deserves special mention. This takes quite a long time and has to be done with special care and in strict adherence to the rules laid down for each Devatā connected with it. Even the Timilā, which is, by the bye, a long drum indigenous to Kerala to be played with the hand, has to be beaten for each Devatā in a different manner and for different duration."

Īśānaśivagurudevapaddhati has dealt with many of these aspects peculiar to Kerala temples. Hence without a knowledge of the practices current there the details enumerated by the author could not be fully understood. Many words are used as technical terms signifying features peculiar to Kerala shrines. Such words have no relevance to Tantra in general. Very often words Dravidian origin are sanskritised to coin new technical words.

Tantra literature in Kerala

Kerala's contribution to the Tāntric field of Sanskrit literature is vast and varied. The beginnings of this literature is buried in obscurity and what we have is only some tradition which may contain some grains of truth. The existence of a large number of works pertaining to Tantras, Āgamas and Samhitās show the

popularity and importance of this branch of literature in Kerala. Among them we find a sizable number of works written by the author from Kerala. While some of them have been published many remain unpublished. These books were used by the Tantrikas of the region and thus got much popularity.

There are two types of Tantric preceptors in Kerala. Those who have practised Tantra, but did not contribute any work as such belongs to the first category. In the second category the authors of Tantric treatises may be included.

Among the earliest writers on Tantra the name of a scholar belonging to Nārāyaṇamaṅgalam may be noted. He is believed to be the brother of Melathol Agnihotrī who is reputed to have performed nintynine vedic sacrifices. The scholar referred to as Nāraṇattu Bhrāntan literally the lunatic member of Nārāyaṇamaṅgalam, Though his works are not preserved to posterity, tradition maintains that it is he who popularised Tantras and Āgmamas in Kerala.

The great Advaita teacher Śaṅkara is taken to be the second important writer on Tantras. Prapañcasāra and Saundaryalaharī are the two works that form his contribution. The authorship of works like Saparyahṛdaya, Saubhāgyavidyā and Subhagodayapaddhati is also ascribed to him by some scholars. Anyway there is no doubt his claim for a prominent place among the writers on Tantra works.

The Prayogamañjarī of Ravi and Kriyāsāra of anonymous authorship are the two basic works composed at a comparatively early period. Then comes the Īśānaśivagurudevapaddhati of Īśānaśivaguru of the 12th century A.D. His work is comprehensive dealing with all the main divisions of the Tantrasāstra. The Śilparatna of Śrīkumāra is an important work dealing with temple architecture and iconography. But the most popular manuals on the subject of Tantra are the Tantrasamuccaya of Nārāyaṇan Nampūtiri of Cennās house and its supplement Śeṣasamuccaya by his disciple. These were composed in the 15th century and ever since they formed the standard texts for practical purposes. The Tantrasamuccaya in twelve sections

deals with all important functions of Kerala temples. The subject matter of the twelve sections may be given as Kṣetra-bhūlakṣaṇa, Prāsādalakṣaṇa, Bimbalakṣaṇa, Maṇḍapasamskāra, Bimbaśuddhi, Pratiṣṭhā, Nityapūjā, Kalāśasnāna, Utsavavidhi, Prāyaścitta, Jirṇoddhāra and Mantroddhāra. These topics are related to the deities Viṣṇu, Śiva, Śankaranārāyaṇa, Durgā, Skanda, Gaṇapati and Śāstā. The Śeṣasamuccaya in ten sections deals with the same functions with regard to other deities like Brahmā, Sūrya, Vaiśravaṇa, Sarasvatī, Lakṣmī etc. Several others also contributed to the field in later times. Some of the important contributions are: the Anuṣṭhānapaddhati of Parameśvara, Tāntrikakriyā of Kṛṣṇapāṣāṇa Vipra, Anuṣṭhānasamuccaya of Nārāyaṇa, Hariṇī of Nārāyaṇa belonging to Vyāgharagrāma, Kriyāsaṅgraha of Śāṅkara belonging to Gartāraṇya and Kriyā-leśasmṛti of Nilakaṇṭha. Many more works of shorter size are available dealing with certain specific aspects of temple rituals. These works freely draw upon the standard text composed by earlier writers. Still for practical purposes these serve as manuals to priests of Kerala. Among such treatises the following deserve our attention. Pratiṣṭhāsaṅgraha, Puṣpāñjalividhāna, Bimbalakṣaṇa, Balikalpa, Jirṇoddhāra etc., suggest their contents by their name.

These and other works justify the Keralaprasthāna in the field of Tantras. They form the basis for the Dakṣiṇācāra cult of Tantra of the south. Among them the Īśānaśivagurudevapaddhati of Īśānaśivaguru warrants a unique position as a standard and comprehensive treatise that exerted its influence on later Tantric writers as well as works.

The Manuṣyālayacandrikā of Tirumangalattu Nilakaṇṭha (c. 16th century A.D.) has referred the work of Īśānaśivaguru as Gurudevapaddhati in the introductory stanzas to his Manuṣyālayacandrikā—a work on household architecture.

मयमतयुगलं प्रयोगमञ्ज-

येपि च निबन्धन भास्करीययुग्मम् ।

मनुमतगुरुदेवपद्धति श्री-

हरियजनादि महागमा जयन्ति ॥

मार्कण्डेयनिबन्धन मयमतं रत्नावलि भास्कर-

प्रोक्तं काश्यपविश्वकर्मगुरुदेवोक्तञ्च पञ्चाशिकाम् ।

सव्याख्यां हरिसंहिता विवरणाद्यं वास्तुविद्यादिकं

दृष्ट्वा तन्त्रसमुच्चयोक्तमनुसृत्यैवात्र संक्षिप्यते ॥

There is no doubt that the work has influenced later writers directly or indirectly. But this monumental treatise became out of circulation since more simple works were available for practical purposes. It is an undisputed fact that the Tantrapaddhati of Īśānaśivaguru is one of the first comprehensive treatises on Tantra literature.

The Author

Mahamahopadhyaya Dr. T. Gaṇapati Sastri who edited the work Īśānaśivagurudevapaddhati for the first time deserves the gratitude of the world of scholars for bringing out this substantial contribution of Kerala to Tantric literature. The author of the monumental treatise is mentioned as Īśānagurudeva Miśra, a high souled personage who attained all the mantric powers. According to the editor the suffix Miśra suggests that the author might be a native of Mithilā or any of the adjoining countries. The suffix Miśra is found added to the name of the author in the colophon at the end of of the first Paṭala as follows :

इति श्रीमदीशानशिवगुरुदेवविश्वरचिते तन्त्रसारपद्धतौ वस्तुनिर्देशमातृ-
कोत्पत्तिनिर्णयो नाम प्रथमः पटलः ।

In the preface to the second volume of the publication Gaṇapati Sastri quotes Haraprasada Sastri's views on the date and identity of Īśānaśivaguru. The author of the tretise, it is said belonged to the Mattamayūr line of Śaiva saints of Dhārā. The Trivandrum editor holds the view that the author of the Tantric treatise lived earlier to Bhoja. In other words he is of the opinion that even though manuscripts of the works were

obtained from Kerala, the work itself is not a contribution of Kerala.

A Keralite scholar

But later scholars who had the benefit of studying the work in detail hold that there is enough evidence in the text itself to show that Īśānaśivaguru must have been a Kerala writer. The details given in the text regarding Tantra and Mantra are used in the daily rituals in Kerala temples for centuries. The seventh and ninth Paṭalas of the work could be cited as examples. In these sections the rites of purification of materials used for rituals as well as mode of bathing are detailed. These too show affinity with the practice in Kerala. There are many other parallels which compel one to accept a Kerala authorship for the work. In the 50th Paṭala of the Kriyāpāda, the 343rd stanza refers to a particular musical instrument of Kerala called a Timilā as follows :

सङ्गीननृत्तवादित्रैः शङ्खकाहलगोमुखैः ।
तिमिलानकभेर्याद्यैर्निनदद्भिरनारतम् ॥

Timilā is a kind of drum used in almost all temples of Kerala as one of the prominent musical instruments. Similarly in the 41st Paṭala of the Mantrapāda a famous Tantra work which also deals with the treatment of poison called Nārāyaṇiya is referred to as follows :

तेष्वादौ मतमाश्रित्य खड्गरावणचोदितम् ।
नारायणीयोदितं च मार्गद्वयमिहोच्यते ॥

The work is called Nārāyaṇiya since the author is one Nārāyaṇa most probably a Keralite scholar but the real title of the work is Tantrasārasaṅgraha.¹ But the most important reference is to Prayogamañjarī often simply referred to as Mañjarī. There are not less than twentyfive references to this important work on Tantra. Among the several Tantric works quoted in this treatise Prayogamañjarī by a Namputiri Brahmin called Ravi occupies a

1. Ed. with commentary, Madras Government Oriental Series No. 15, Madras, 1950.

prominent position. Thus there is every reason to hold that the author must be a Keralite scholar

Identity

Once it is established that the author is a Keralite the problem regarding his identity remains. Scholars have expressed different views in this respect.

Īśānaśivaguru the author of the Tantra treatise is often identified with Īśānadeva the preceptor of Kṛṣṇalīlāśuka, the author of the famous Kṛṣṇakarmāmṛta. Towards end of the first canto of the work the following stanza occurs :

ईशानदेवचरणाभरणेन नीली-
दामोदरस्थिरयशस्तबकोद्भवेन ।
लीलाशुकेन रचितं तव देव कृष्ण-
कर्णामृतं बहुतु कल्पशतान्तरेऽपि ॥

The stanza makes it clear that the author of the stotra was Līlāśuka, that his parents were Dāmodara and Nīlī and that he was a disciple of Īśānadeva. This Īśānadeva is supposed to be author of Tantrapaddhati.¹ This again referred to in the following stanzas quoted by the historian of Sanskrit literature from a manuscript.

आदित्यप्रज्ञपादानामादिकारुण्यभाजनम् ।
ईशानदेव इत्यासीद् ईशानो मुनितेजसाम् ॥
तयोरनुग्रहापाङ्गसङ्क्रान्तज्ञानसागराः ।
सागरा इव गम्भीरास्सन्ति धन्याः सहस्रशः ॥
तयोरेव कृपापात्रं कृष्णलीलाशुको मुनिः ।
यदाश्रमाङ्कणे नित्यं रमन्ते तन्त्रविस्तराः ॥
तिलकं कुलपालीनां नीलीति निलयं श्रियाम् ।
यमलं जनयाञ्चक्रे यं च कीर्तिं च शाश्वतीम् ॥
यस्य दामोदरो नाम सविता सवितुस्समः ॥

From these stanzas occurring in the Bālakṛṣṇastotra it is gathered that Īśāna was the preceptor of Kṛṣṇalīlāśuka. The parent's

1. M. Krishnamachariar, A History of Classical Sanskrit Literature, Delhi, 1974, p. 334.

names Nīlī and Dāmodara are corroborated by the reference in the Kṛṣṇakarmāmṛta verse.

Ullur S. Parameswara Iyer, a historian of Kerala literature agrees with the above view and holds that the lines :

- (1) Īśānadevacararaṇābharaṇena and
- (2) Īśānadeva ityāsīd īśāno munitejasām

refer to the author of Tantrapaddhati. He is of the opinion that 'Īśāna' must be the real name and 'Śivagurudeva' may be a title given to him because of his proficiency in Śaivāgamas².

V. Rajarajavarma Raja, another historian of Kerala Sanskrit literature disputes this identity. He points out that in the stanzas of Kṛṣṇalīlāsuka, the name of his preceptor, is mentioned as Īśānadeva. But the author of Tantrapaddhati refers to himself as Īśānaśiva in the last lines of Mantrapāda and Yogapāda respectively as follows :

- (1) Atreśānaśivena narma ca yudhām jaitram ca sandarśitam.
- (2) Tāmīśānaśivobhyadhād suraguruḥ Siddhāntatapaddhatim

The colophons of various Paṭalas refer to the author as Īśānaśivagurudeva. According to the above-mentioned historian Īśānadeva mentioned by Kṛṣṇalīlāsuka and Īśānaśiva the author of the Tantra text must be different persons.³ It is also pointed out that Vāsudeva, the author of Rahasyagopālantracintāmaṇi must be referring to our author when he says :

Śrīgurūṇām śivādyānām Praṇaumi caraṇāvalim.

The title of the text

The editor of the text has accepted the title of Īśānaśivagurudevapaddhati uniformly in all the four volumes. This title is relevant as upheld by several colophons seen at the end of various Paṭalas.

But a shorter title "Tantrapaddhati" seems to have been accepted by scholars based on the following stanza occurring in the first Paṭala of the text :

2. Keralasāhitacaritram, Trivandrum, 1957, Vol. I, pp. 172-173.

2. Keraliyasamskṛtasāhityacaritram, Vol. III, p. 552.

विस्तृतानि विशिष्टानि तन्त्राणि विविधान्यहम् ।

यावत् सामर्थ्यमालोच्यकरिष्ये तन्त्रपद्धतिम् ॥

Here the word "Tantrapaddhati" suggests a general idea as 'the system of Tantras' and as such could not be the real title of the work.

Yet another title is Tantrasārapaddhati or simply Tantrasāra which again describes the nature of the text. Another title is Siddhāntasāra, again supplied by colophon. See the following instances :

- (1) इति श्रीमदीशानशिवगुरुदेवमिश्रविरचिते तन्त्रसारपद्धतौ प्रथमः पटलः ।
- (2) इति श्रीमदीशानशिवगुरुदेवपद्धतौ तन्त्रसारे द्वितीयः पटलः ।
- (3) इति श्रीमदीशानशिवगुरुदेवपद्धतौ सिद्धान्तसारे चत्वारिंशः पटलः ।

From these it is clear that the title 'Īśānaśivagurudeva-paddhati' stands for the system of practice formulated by Īśānaśivaguru. The other titles like Tantrasārapaddhati, Tantrasāra or Siddhāntasāra show the nature of the work as a short compendium taking materials from earlier authorities.

Authors and works quoted

The following authors are quoted by name : Āryabhaṭa, Gautama, Patañjali, Parāśara, Pitāmaha, Bodhāyana, Brahmasambhu, Bhojarāja, Maya, Yājñavalkya, Rāmakaṇṭha, Varuṇa, Vasiṣṭha, Sadyojyotis and Somaśambhu.

The various works quoted by name are : Ajita, Uttara-gārgya, Kālottara, Kālottaraṭīkā, Kiraṇa, Kūrma, Gautamīya, Candrajñāna, Tattvapra-kāśa, Tattvasāgara, Tattvasiddhi, Devya matam, Nāradyam, Nārāyaṇyam, Nyāya, Parā, Piṅgalāmatam, Purāṇa, Pauruṣa, Pauṣkara, Pratiṣṭhāpaddhati, Pratiṣṭhāsamuccaya, Prapañcasāra, Prayogamañjari, Brāhma, Bhagavadgītā, Bhojendrapaddhati, Mantravyākaraṇa, Makuṭottara, Mañjari, Matariga, Mānendra, Mobaśurottara, Yogasivapaddhati, Yogānuśāsana, Ratnātraya, Lambita, Vātula, Vatulottara, Vijaya, Vira, Vaiṣṇava, Śivadharmā, Śivāgama, Śruti, Ṣaṭtrimśattattvasiddhi, Sarvajñānaśamudra, Sārdhatriśatika, Sānsānika, Skānda, Smṛti, Svacchanda-bhairava and Svāyambhuva.

- (1) Prayogamañjari often called Mañjari is a very popular

work on Tantra consisting of 21 Pāṭalas summarising Śaivāgamas. It deals with the rites for renovation of damaged temples and consecration of the idols of the different deities. The author of this work was a Namputiri Brahmin called Ravi. His father was Aṣṭamūrti and the name of his grandfather has been given as Bhavatrāta. He belonged to Māṭhara family. Further it is revealed that his tutelary deity was śāstā of Cemparakkulangara. This information is supplied by the following stanzas occurring at the beginning of the work.

शिवपुरसद्ग्रामजुषा विध्यपितसोमपानशुद्धेन;
काश्यपगोत्रप्रभुणा माठरकुलाब्जवनहंसेन;
चम्पातीरतटाकारामस्थशास्तुगुप्तेन;
रविणा हरिपदाब्जभृङ्गेण रचिता कृतिः
प्रयोगमञ्जरी नाम संक्षेपकुसुमोज्ज्वला ॥

The fact that the work is a summary of Śaivāgamas is explained by the author as follows :

उद्दामता न वचसो न च कौतुकं मे
बुद्धेशिवस्य न च बोद्धुमलं हि तत्त्वम् ।
हास्यो भवामि करणेन निबन्धनस्य
स्पष्टं तथापि खलु चोदयतीह भक्तिः ।
दुर्ज्ञेयानि बहूनि मन्दमतिभिस्तन्त्राणि गौरीपते-
रुद्गीर्णानि मुखाम्बुजादविकलास्त्वेकत्र तेषां क्रियाः ।

नोक्तास्तेन शिवागमांश्च निखिलानुद्बोध्य नास्ताः क्रियाः

संक्षिप्य प्रवदामि याश्च विहिता लिङ्गप्रतिष्ठाविधौ ॥

In the first stanza the author expresses his limitation and in the next he explains the nature of the work as an epitome of Tantras. The work is utilised by the Kerala priests very much and naturally manuscripts are available in several old families. To get an idea of the text some instances may be noted.

एषां भृत्यगणाश्शतं शतमथ प्रत्येकमेषां पुनः

भृत्यास्तन्ति सहस्रमेवमयुतं तेषां च तेषामपि ।

लक्षं कोटिगुणास्तथैव च पुनस्तेषां च तेषां पुन-

भृत्या भूतगणास्तथापरिमिता वक्तुं न शक्नोमितान् ॥

एते भूतगणावसन्ति विविधाः शून्यालये चत्वरे

शून्यग्रामसुरालयेषु नगरे शून्ये च चैत्यद्रुमे ।

बाधन्ते व्रणपीडितांश्च कृपणान् दुष्टात्मनो व्याधितान्

तेभ्यस्तत्र बलिप्रदानममितं नित्यं क्रमात् कारयेत् ॥

एषां दिशासुविदिशासु विधाय पूजा-

मासाद्य बाह्यनिहितं बलिपीठमुच्चैः ।

मन्त्रैरमीभिरभितो विकिरेद्दिशासु

पीठस्य बाह्यभुवि तत्र बलिं क्रमेण ॥

In these stanzas the author deals with the Bhūtas installed in the temple campus for the protection of the shrine. In the first stanza it is said that numerous are the Bhūtas. In the second verse the places assigned to them are noted while in the third the mode of offering to these minor deities is mentioned. The author must have flourished in the 11th century A.D. This useful work remains unpublished though it has been quoted by later writers profusely.

There is also an unpublished commentary on Prayogamañjarī styled Pradyota. It is composed by Trivikrama, the son of Nārāyaṇa. It is assigned to the 15th century A.D. The following stanzas occurring at the beginning of the work reveal the parentage of the author as well as the scope of the commentary.

आर्द्रपादकुलोद्भूतनारायणतनूद्भवः ।

त्रिविक्रमोऽहं मञ्जर्या व्याख्यां कुर्वे यथाश्रुतम् ॥

तिरोहितार्थवाक्यानां पदानाञ्च यथामति ।

स्वार्थमेवापरिच्छिद्य श्रुतार्थस्य स्मृतेरिमाम् ॥

निखिलागमार्थसारप्रयोगमञ्जर्यंगाधकमलिन्याः ।

प्रसृता त्रिविक्रमाख्याद् व्याख्या प्रद्योत एव बोधाय ॥

The Pradyota commentator has given some information about Ravi, the author of Prayogamañjarī. It seems that he has personally known the author of Mañjarī. The village of the author given as Śivapura has been identified by the commentator as 'Cokira' in Kerala and known in later literature as Śukapura. Many early works are referred by the commentator in his treatise and it contains much historical information on ancient Kerala.

(2) *Tattvaparakāṣa*

The *Tattvaparakāṣa* is a rare ancient work on the Śaiva system of philosophy divided into six sections called *Paricchedas*. The author of the work is king Bhojadeva. The work is cited as authority in the Śaivadarśana section of the *Sarvadarśanasamgraha*. There is a commentary on the work by a Keralite scholar named Śrikumāra. The commentary styled *Tātparyadipika* gives adequate explanation of the text and cites a number of ancient authorities including the author of *Īśānagurudevapadhhati*. The work begins as follows :

चिद्घन एको व्यापी नित्यः सततोदितः प्रभुः शान्तः ।

जयति जगदेकबीजं सर्वानुग्राहकः शम्भुः ॥

The last stanza of the work mentions the name of the author as follows :

तत्त्वानामपि तत्त्वं येनाखिलमेव हेलया कथितम् ।

श्रीभोजदेवनृपतिर्व्यघ्रत तत्त्वप्रकाशं सः ॥

In the first section the three principles of *Paśu-pati-pāśa* are discussed in detail. The second section is called *Śuddhavinirṇaya*. The third deals with *Śuddhāsuddhavinirṇaya*. The fourth section is devoted to *Aśuddhavargavinirṇaya*. The brief section which forms the fifth is styled *Sāmānyavāda*. The last and sixth is called *Nivṛtti*. The work provides a comprehensive account of the Śaiva philosophical system as found in the Śaivagama, describing mainly the categories of *Pati* (the lord), *Paśu* (the beings) and *Pāśa* (the bonds). The author also seeks to explain the different kinds of metaphysical and other categories as accepted by the Śaiva philosophy. The most important category is *Śiva* who is regarded as consciousness ; by which the Śaivas understand combined knowledge and action. In short, the work gives a good exposition of the cardinal tenets of the Śaiva philosophical system.

Śrikumāra, the commentator has quoted profusely from ancient authorities in his exposition of the text of Bhoja. He begins the commentary as follows :

नमः शर्वाय देवाय कारणत्रयहेतवे ।

निर्मलाय सदानन्दचित्स्वरूपाय शम्भवे ॥

शक्ति सदाशिवं चेशं नत्वा देवीं सरस्वतीम् ।
तत्त्वप्रकाशतात्पर्यदीपिका क्रियते मया ॥

In these lines the commentator has given the name of the commentary as *tātparyadīpikā*. Towards the end of the treatise he eulogises Bhoja the author of the text in glowing terms and concludes the work as follows :

यस्याखिलं करतलामलकक्रमेण
देवस्य विस्फुरति चेतसि तत्त्वजातम् ।
श्रीभोजदेवनृपतिः स शिवागमार्थ-
तत्त्वप्रकाशमसमानमिदं व्यधत्त ॥
नमस्तस्मै भगवते भोजयाक्लिष्टकर्मणे ।
शिवाय शिवभक्ताय शिवैकाहितचेतसे ॥
तत्त्वप्रकाशव्याख्यानं भक्तिनिर्भरचेतसा ।
अविज्ञाय कृतं यत्तु सन्तस्तत् क्षन्तुमर्हथ ॥

In a colophon it is stated that Śrīkumāra the commentator is the son of Śaṅkara of the Bhāradvājagotra. The work by Bhoja and the commentary there on are published as No. 68 in the Trivandrum Sanskrit Series by T. Ganapathi Sastri in the year 1920.

(3) *Nārāyaṇīya*

The work called *Nārāyaṇīya* is referred to by the author in the fortyfirst section of the treatise as follows :

अथ ग्रहचिकित्सात्र लिख्यते नातिविस्तृता ।
तत्र बालचिकित्सायाः प्रकाश बहुधा स्मृताः ॥
तेष्वदौ मतमाश्रित्य खड्गरावणचोदितम् ।
नारायणीयोदितं च मार्गद्वयमिहोच्यते ॥

The work is also known as *Viṣṇanārāyaṇīyam* in Kerala. The name given by Nārāyaṇa, the author, is *Tantrasārasaṅgraha* and it is published by Government Oriental Manuscripts Library, Madras in the year 1950. The work altogether consists of thirty two sections called *Paṭalas*. The treatise begins with the following stanzas.

श्रीवल्लभं महादेवं विहगानामपि प्रभुम् ।
प्रणम्य शिरसा वन्दे गुरुन् लोकोपकारिणः ॥

यावत्सामर्थ्यमस्माभिः सर्वलोकहितैषिभिः ।

शिखायोगादितन्त्रेभ्यः क्रियते सारसङ्ग्रहः ॥

From these stanzas it is clear that the work is only a compendium based on several authorities. The stanzas also justify the titles *Tantrasārasaṅgraha*. Towards the end of the work the author informs us that he is a Keralite. He belonged to the village *Śivapura* on the banks of the river *Nilā*. *Nārāyaṇa* was his father and the name of his mother was *Umā*. He had a sister *Gaurī* and an uncle named *Parameśwara*. The last three stanzas of the work reveal that it consists of two thousand stanzas besides suggesting the competence of the author in the subject.

ग्रामो यस्य शिवास्पदं शिवपुरं श्लाघ्यो निलातीरजो

नाथो मुण्डमुखालयस्य जनको नारायणो वेदवित् ।

यस्योमा जननी पतिप्रियगुणा यस्यापि गौरी स्वसा

तत्तुल्यः परमेश्वरो शिवपरो यस्यामवन्मातुलः ॥

नानाजातिक्रियाद्यान् जगति बहुविधान् मन्त्रवादानेकान्

आलोच्यलोच्य कर्माण्यभिमतमखिलं सारमादाय तेभ्यः ।

तेन श्लोकैः सहस्रद्वितयपरिमितैस्तन्त्रमेतत् प्रणीतं

निष्पैशून्येन तन्त्रेस्वनिशमनिमिषाक्षेण नारायणेन ॥

The last and final stanza of the work contains a *Phalaśruti* detailing the scope and aim of the work besides enumerating the benefits conferred on the readers.

एतस्मिन् मन्त्रवादे भुवनहितकरे सर्वमन्त्रार्थकोशे

नाम्ना नारायणीये प्रचुरपरिचयः श्रद्धधानः पुमान् यः ।

संप्राप्ताशेषकामः स भुवि चिरतरं कामचारी चरित्वा

दिव्यानिष्ठांश्च भोगाननिमिषपतिवत् प्राप्नुयाद्दिव्यदेहः ॥

The first ten *Paṭalas* are devoted to toxicology. In the next four the author has given an account of the subject of *grahapīḍas*; evil-effects of the planets, and the ways for getting over the ill-effects. This portion also deals with mental disease. The fifteenth and sixteenth sections deal with various painful bodily ailments and *Tantrika* treatment for them. The next three sections (17-19) enumerate the evil magic resorted to by mischievous persons to harm their enemies. The remedies for such acts are given here. The last thirteen chapters are devoted to

Kāmika Karmas. In this portion the author has comprehensively compressed the Mantras and the devotional aspects of all the deities (with their ultimate effects) and their benevolent effects by reciting them.

It is almost definite that Īśānaśiva has drawn upon this work in dealing with toxicology in his compendium. A comparative study of the two works will make this evident. A single instance alone is cited here to show how he has drawn on his predecessor from Kerala. The thirtieth section of Tantrasārasaṅgraha deals with the treatment of animals like cow etc. It is entitled 'Gavā-dipaṭala'. The section begins with the treatment of cows as follows (vide p. 437 of the Madras edition).

हरिद्रा राजवृक्षत्वक् चिञ्चा लवणलोलिता ।
पीता खारी जयेदाशु गवामुदरबृंहणम् ॥ 1
क्षीरे पिष्टं तिलं पाठा कार्पासदलसंयुतम् ।
तन्त्रेण सहितं पीतं नाशयेद् गोविषूचिकाम् ॥ 2
सलिलं नारिकेलस्य खारीक्षीरं बलारसः ।
च नुष्टयमिदं पानात् करीषासं हरेद् गवाम् ॥ 3
वचा लशुननिर्गुण्डी दीप्यकं सफणीतकम् ।
खार्या कूष्माण्डपूया मे करीषे पाययेत् पशुम् ॥ 4
कूष्माण्डस्य फलानां यत्तेल क्षीरान्वितं रसम् ।
जलाद्राच्छगणोद्गारे पाययेत् तं पशुं बुधः ॥ 5
सहस्ररश्मिरादित्योऽग्निः ठठ ॥
पत्रे लिखितमेतद्गाः आलयेत् कल्पितं गले ॥

The fortyninth section of Īśānaśivagurudevapaddhati begins with the treatment of cows. The author has taken his predecessor Nārāyaṇa as his authority. Based on the above stanzas he enumerates the treatment to be given as follows :

आरग्वधत्वचा रात्रि लोणं चिञ्चाफल तथा ।
शुक्ते पिष्ट्वा हरेत् पीतं गवामुदरबृंहणम् ॥ 1
क्षीरे पिष्ट्वा तिलान् पाठामूलं कार्पासपत्रयुक् ।
पाययेद् गां नु गोतन्त्रे गोविषूचीं हरेत् क्षणात् ॥ 2
नालिकेरजलं क्षीरं काञ्चिकं च बलारसम् ।
पीतं हन्यात् सरुधिरमतिसारकृतं गवाम् ॥ 3

फणीतकं च निगुण्डी दीप्यकं लशुनं वचाम् ।
 काञ्जिकं पाययेत् पूयश्लेष्माभेजितसृतौ तु गाम् ॥ 4
 सहस्ररश्मिरादित्योऽग्निः ठठ ॥
 पत्रे मन्त्रं लिखित्वा गोरक्षायै कलयेद् गले ॥

Similarly the entire section dealing with the treatment of animals is formulated on the basis of the earlier text by Nārāyaṇa.

(4) *Prapañcasāra*

Another important work on Mantraśāstra called Prapañcasāra is quoted thrice in the course of the treatise. The following are the references.

प्रपञ्चसारे यथा यथोदग्गार्ग्यं भाषितम् ।
 मातृकावर्णविततिविश्वमेतदिति स्फुटम् ॥
 प्रपञ्चसारकथिता यथावदिह संग्रहात् ।
 अत्रोद्ध्रियन्ते बीजानि बीजमन्त्राः समन्त्रकाः ॥
 प्रपञ्चादिषु यत् प्रोक्तं सामान्याचमनीयकम् ॥

Prapañcasāra is a work on Mantraśāstra and it includes various topics so as to form an encyclopaedia within the thirty-two chapters. The authorship is attributed to the great Śaṅkarācāryā, the propounder of Advaita system of philosophy. The work is popular not only in Kerala but also in other parts of the country. It has been commented upon by various authoritative commentators. Subjects like the origin of sound, its power, purpose etc., are described in it since in Mantraśāstra, Akṣaras are important. The concept of Śabdabrahma is enumerated in the beginning of the text.

मूलाधारात् प्रथममुदितो यस्तु भावः पराख्यः
 पश्चात् पश्यन्त्यथ हृदयगे बुद्धियुङ्मध्यमाख्या ।
 वक्त्रे वैश्वर्यंथ रुद्रुषोरस्य जन्तोस्सुषुम्ना
 बद्धस्तस्माद् भवति पवनप्रेरितो वर्णसङ्घः ॥

In the above stanza the origin of sound from the Mūlādhāra and its gradual development through the various places of articulation are mentioned. The following verses occurring at the end of the text shed light on the content of the treatise.

देवानृषीनपि पितृनतिथींस्तथाग्नीन्
नित्योद्यतेन मनसा दिनशोऽच्येद्यः ।

इष्टानवाप्य सकलानिह भोगजातान्
प्रेत्य प्रयाति परमं पदमादिपुंसः ॥

इत्थं मूलप्रकृत्यक्षरविकृतिलिपि-
व्रातजात ग्रहर्क्ष-
नेत्राद्याबद्ध भूतेन्द्रियगुणरविच-
न्द्राग्निसंप्रोतरूपैः ।

मन्त्रैस्तद् देवताभिर्मुनिभिरपि जप-
ध्यानहोमार्चनाभि-
स्तन्त्रेऽस्मिन् पञ्चभेदैरपि कमलज ते
दर्शितोऽयं प्रपञ्चः ।

There are numerous commentaries on the work. They include : Tattvadīpikā of Nāgasvāmi, Pradīpa of Nārāyaṇa ; Vijñānadyotini of Trivikrama ; Vivaraṇa of Padmapāda ; Sambandhadīpikā of Uttamabodha ; Sāradīpinī of Satyānanda ; Sārasaṅgraha of Nityānanda and some of anonymous authorship like Padārthadīpikā. Some of the commentators have mentioned the greatness of their original author. For instance, Uttamabodha the author of Sambandhadīpika states :

दृष्ट्वा यो दिव्यदृष्ट्या कलियुगसमये
मन्दभाग्या मनुष्या-
स्तस्मात्तत्र प्रपञ्चस्सुरयजनविधि-
मत्कृतो निष्फलः स्यात् ।
इत्याविर्भूय पृथ्व्यां पुनरपि कृतवान्
तन्त्रसारं गिरीशं
तं वन्दे शङ्कराख्यं महिततममनः-
प्रार्थनीयार्थभूतम् ॥

In this stanza the author takes Śaṅkara to be an incarnation Śiva, the propounder of Āgamas.

The following stanzas occurring at the end of the Vijñānadyotini commentary of Trivikrama bring out the worth of the text. They also give the name of the commentator, the term "Krantatrilokā-

hvaya" standing for Trivikrama, the name of whose father being given as Nārāyaṇa.

वाग् यस्याखिलवेदशास्त्ररुचिरा
 स्वात्मानुभूत्युजिता
 यस्यानन्दमयं मनो भगवतः
 शान्तात्मनस्तस्य च ।
 शिष्यस्तेन कृताद्र्पादकुलजो
 नारायणस्यात्मज-
 शशम्भोः पादसरोजरेणुमधुपः
 क्रान्तत्रिलोकाह्वयः ॥
 टीकेयं पुरुषार्थसाधनमहा-
 तन्त्राब्धिनिर्मग्नधी-
 जालोन्नीतमहार्थरत्नचयै-
 निमत्सराणां सताम्
 माला साधुकृतार्थबोधविलसद्
 धीकामिनीमण्डना-
 येषां सर्वसुखावहाः सुमतयो
 गृह्णान्तिवमं सूरयः ॥

It is only natural that such an authoritative work like Prapañcasāra is drawn upon by Īśānaśiva, especially in dealing with the origin and development of sound in the first part of his treatise.

Versatility of the author

A close study of Īśānaśivagurudevapaddhati would reveal the versatility of the Kerala scholar who made a substantial contribution of the Tantric literature. He has referred to by name fifteen scholars whose works formed the basis of his own writings. The total number of works that he refers to is over sixty. These works belong to diverse fields of study like Tantra, Purāṇa, Jyotiṣa, Āyurveda, Kalpa, Dharmasāstra, Smṛti literature Yogaśāstra, Vyākaraṇa, Cchandasa and Śaivāgamas.

The proficiency of the author in Śaivāgamas is really remarkable and he has quoted from a wide range of texts belonging to that realm of literature. A majority of works quoted by him

belongs to Tantra and Āgama fields of study. But his attention is not confined to the ritualistic aspect of the temple. He has dealt with the architectural aspects too like a master architect referring to various styles like Nāgara, Drāvida and Vesara. In dealing with medicines, sorcery etc : his scope is rather limited. But then his treatment of classical metres is wonderful. He has introduced a good number of metres not met with in standard work on prosody. His source in this connection is not revealed, though he must have had some text before him.

He is not just a compiler. His poetic talent is obvious. The stanzas describing the various aspects of deities are remarkable for their poetic qualities and aesthetic sensibility. He is often influenced by poets like Kālidāsa and others in dealing with various portions.

An encyclopaedic work

The work is of an encyclopaedic nature giving short but reliable accounts of a wide range of topics. The author has collected his materials from authoritative sources. In dealing with the ritualistic aspects his practical experience has stood him in good stead. He is at home in dealing with the temple rituals of Kerala. His first hand knowledge of the daily rituals of Kerala temples and acquaintance with the modes of festivals have enhanced the value of the work considerably. The fact that he is quoted as an authority in later times by the authors of Tantric treatises shows the merit of his treatment of the subject which is of special interest to the lovers of Kerala culture.

A detailed study of the work would yield much hitherto unknown information on the Tantric and ritualistic aspects of Kerala temples. An attempt is made in the following pages to give a brief account of the contents of the work spread over 119 Paṭalas, so as to serve as an introduction.

CONTENTS

Tantrapaddhati also known as *Īśānaśivagurudevapaddhati* is divided into four parts, namely, (1) *Sāmānyapāda*; (2) *Mantrapāda*, (3) *Kriyāpāda* and (4) *Yogapāda*. Of these, the first two form *Pūrvārdha* or the former half and the last two the *Uttarārdha* or the latter half. The work is divided into numerous sections called *Paṭalas*. The subjects dealt with include the hymns on the various deities; Japa; Homa and other religious rites to be carried out to please them and derive benefits; the means of their attainment; their application for averting the evil effects of poison; malicious plants and diseases; the use of medicines; the properties of medicinal herbs; the science of magic; the construction of temples; *vimānas*; consecration of idols; modes of worship; details of festivals and other allied topics. The treatment is so elaborate that the work consists of nearly 18,000 stanzas in various metres and divided into a total of 119 *Paṭalas* of varying length.

The first publication of the text by T. Ganpati Sastri is printed in four volumes. These volumes contain the four *Pādas* of the work in the following mode of arrangement.

Vol. I. *Sāmānyapāda* contains 1—14 *Paṭalas*

Vol. II. *Mantrapāda* contains 15—52 *Paṭalas*

Vol. III. *Kriyāpāda* contains 1—30 *Paṭalas*

Vol. IV. *Kriyāpāda* includes 31—64 *Paṭalas* and *Yogapāda* 1—3 *Paṭalas*

In other words *Sāmānyapāda* consists of 14 *Paṭalas*; and *Mantrapāda* contains 38 *Paṭalas*. Thus the first part or *Pūrvārdha* of the treatise consists of a total of $14+38=52$ *Paṭalas*. *Kriyāpāda*, the biggest of the four sections, consists of 64 *Paṭalas* while *yogapāda*, the shortest contains only 3 chapters. Thus the second part or *Uttarārdha* includes $64+3=67$ *Paṭalas*. The whole work is thus planned into 119 well-divided sections. Each of the four *Pādas* is conceived as a separate unit by the author.

As already noticed this section is divided into 14 Paṭalas dealing with the general principles of Tantrasāstra. This forms an introduction to the subjects dealt with in the following chapters.

(1) The first Paṭala or section begins with two benedictory stanzas eulogising various deities and the preceptor of the author. Then follows a short but poetic enumeration of the scope of the work detailing the various subjects dealt with in the treatise.

The author states that he is composing Tantrapaddhati after consulting a good number of authoritative works in the field. His treatise may be compared to Śruti since it requires no other literary aid to comprehend the meaning. It is like Bhogavati, the bed of Viṣṇu since it is clear, straight, neither too short nor too long, variegated and abounding in qualities. It is like a beautiful woman having embellishments and always resorted to by loving people. It is like Sañjivani, the divine elixir capable of restoring the dead to life since it contains the remedial measures for the affliction caused by poison, disease, evil magic, etc. It is like Daṇḍaniti—the system of judicature giving the various means to destroy the wicked. It is like the from of Viṣṇu since it extols the truth negating evils. It is like the autumnal season of Brahmā who is always surrounded by Mantras, gods and Kalpas. It is like a fortified place accessible only to those who are conversant with the route. It is like the age of Kali following Dvāpara after the passing of Dharmatanaya (Yudhisṭhira) to the heaven. It is like the ordinance of the creator providing different objects. It is like the divine power providing salvation through the means of knowledge. This idea is beautifully expressed in the following lines which form a good introduction to the whole work.

विस्तृतानि विशिष्टानि तन्त्राणि विविधान्यहम् ।

यावत्सामर्थ्यमालोच्य करिष्ये तन्त्रपद्धतिम् ॥

अनन्यतन्त्रसापेक्षस्वार्थसन्दोहसङ्गतिम् ।

ऋद्धैर्विधानमन्त्रार्थैर्वैद्यां श्रुतिमिवापराम् ॥

प्रसन्नानां नातिकुटिलां नातिसंक्षेपविस्तराम् ।

चित्रां बहुगुणां विष्णोः शय्यां भोगवतीमिव ॥

विविधच्छन्दसं नानावृत्तालङ्कारवर्णकाम् ।
 सेव्यां कामिजनस्येष्टां ललितां प्रमदामिव ॥
 विषग्रहामयादीनां प्रशमोपायदर्शिनीम् ।
 मन्त्रबिम्बौषधिध्यानैर्विद्यां सञ्जीविनीमिव ॥
 असुहृन्निग्रहोच्चाटविद्वेषस्तम्भमोहनैः ।
 उत्सादमारणोपायैर्दण्डनीतिमिवापराम् ॥
 पूतनानरकारिष्टदमवादौ विचक्षणाम् ।
 सत्यभामासमालिष्टां यथा मूर्तिं मुरद्विषः ॥
 मनुभिर्बहुभिर्युक्तां दैवतैश्चापि तत्समम् ।
 कृतत्रेतादिकल्पैश्च शरदं ब्रह्मणो यथा ॥
 निजसङ्केतमार्गज्ञैरथिगम्यां पृथग्विधैः ।
 यन्त्रैर्दूरीकृतानर्था दुर्गभूमिमिवापराम् ॥
 निर्गतद्वेषां धर्मेतनयस्वर्गयोगतः ।
 कलिप्रसङ्गकटुकां कालस्येह गतिर्यथा ॥
 पादैश्चतुर्भिन्नात्यर्थं भिन्नार्थप्रसवैर्युताम् ।
 चतुर्युगक्रमायत्तां वैथसीमिव कल्पनाम् ॥
 एकामपि पृथग् लक्ष्यपूर्वाध्यापरलक्षणां ।
 मूर्तिं विनायकस्येव गजववत्रां नराकृतिम् ॥
 महेन्द्रजालविज्ञानप्रपञ्चजननीं यथा ।
 सद्विदां प्रत्ययावेद्यां मुक्तिदा शक्तिमैश्वरीम् ॥
 मोक्षप्रसाधनीं तत्तत् क्रमावेद्यां त्रयीमिव ॥

The author defines Mantra quoting the authority of a treatise called Ratnatrya as follows :

मननात् सर्वभूताणां त्राणात् संसारसागरात् ।
 मन्त्ररूपा हि तच्छक्तिर्मननत्राण धर्मिणी ॥

According to the view the word Mantra connotes 'that which saves the beings from the cycle of birth and death once it is meditated Upon'. The alphabet of the same is called 'Mâtṛkā'. Mantra is of four types, viz., Bija consisting of a single syllable; Bijamantra not exceeding ten syllables; Mantra consisting of less than twenty syllables and Mālāmantra having more than twenty syllables. The first three are effective respectively in childhood, youth, and old age while the last one is always effective.

Now the author deals with Svarādhikāra—the section for vowels used in mantras. They are produced from Śakti which becomes Bindu, Nāda and Rava. There are four stages for Bindu which are given in the reverse order as Vaikhari, Madhyamā, Paśyantī and Sūkṣmā, the last mentioned being produced from Kuṇḍalinī. From Śaktibīja sixteen vowels are produced which are called Kalās.

इत्थं षोडशघोत्पन्नाः स्वराख्याः शक्तिबीजतः ।

शक्त्यङ्गत्वात् कलास्ते स्युरमृतांशुकलात्मकाः ॥

Now the section for consonants is enunciated and they are enumerated as fifty.

इत्थं पञ्चाशदुत्पन्ना वर्णाः शक्तिप्रभेदतः ।

कादयः पञ्चविंशानां यादयः शादयस्तथा ॥

The next section is called Saṅketa dealing with some technical terms. According to the author everything in the universe is conceived in alphabets.

ब्रह्मादिस्तम्बपर्यन्तं मातृकायां व्यवस्थितम् ॥

Fifty consonants represent fifty forms of Rudra, Praṇava is Siva; the alphabet 'ka' is Brahman; Akṣaras represent numbers when technically used; the names of the metres are many; tattvas are thirtysix etc. The author concludes the first Paṭala stating that Praṇava is like the seed of a big tree, from which the whole universe springs up.

शब्दब्रह्म यदेकमक्षरमजं चैतन्यमात्रं यतो,

विश्वोत्पत्तिविनाशपालनविधौ नित्योत्थिता मूर्तयः ।

यस्मादक्षरविग्रहा भगवती जाता स्वयं मातृका,

तच्छाकरीं प्रणवाख्यबीजमखिलं न्यग्रोधबीजं दिदुः ॥

(2) The second paṭala enumerates several concepts which are common to works on Tantra. There are sections, for the appreciation of the nature of Rudras, Rudraśakti; Viṣṇumūrtis, Viṣṇuśaktis and herbs, each of them numbering fifty. Then follows the enumeration of thirty six kalās, sixteen Praṇavakalās, the places of Lipinyāsa, Aṅka and Śuddhalipis. Various Nyāsas like Śrīkaṇṭha with Śakti, Prapañca, Yaga, Samṛddhi, Kṣobhaṇī, Mālinī, Vāgvādini and Keśava are given in detail. Sixteen Upacāras or modes of

worship are then given followed by a detailed mode of worship of Lips or alphabets in a Tantric diagram. The section concludes with a statement about the benefits accruing to the follower of the system.

In the course of the enumeration of these concepts the form of the goddess to be meditated upon is also provided. For instance, goddess Sarasvatī in Samādhinyāsa is to be conceived as follows :

मन्दारदामकलितेन्दुजटाकिरीटा,
सिन्दूररोचिरभिरामवपुस्त्रिनेत्रा ।

कुन्दावदातवसनाङ्कुशपाशविद्या-
सन्दोहपङ्कजकरावतु भारती वः ॥

The goddess conceived as Samkṣobhaṇī in a different way is represented as follows :

सिन्दूरारुणमुन्दराङ्गश्चिरा रक्ताम्बरालेपना,
मन्दारावृतकुन्तला स्मितमुखी गण्डोल्लसत् कुण्डला ।
ध्येयास्याद् दधती करैः सरसिजं पाशाङ्कुशे पुस्तकं,
बिम्बोष्ठी मणिभूषणा भगवती संक्षोभणी भूतये ॥

Similarly the different conceptions of the deities to be meditated upon are given in this section.

(3) The third Paṭala enumerates Svarodaya, Svaramūrti and Akṣaramūrti. Each of the vowels and consonants in a Tantric diagram is supposed to belong to a category like colour, etc. The author states that a Sādhaka without such knowledge is like a physician ignorant of the properties of medieval herbs or like one trying to ride an elephant in rut without knowing its intoxicated state.

अविदितमनुवर्णप्रक्रियाकार्यरूपः
कथमिह फललिप्सुः तज्जपादौ प्रवृत्तः ।

गणविषयविभागानौषधानामजानन्
कुम्भिषगिव छिकित्सालोलुपो बालिशोऽसौ ॥

अविदितगजशिक्षश्चासृणिर्वाधिरोहे-
दविरलमदधाराः संस्रवन्तं गजेन्द्रम् ।

अगणितपरिशुद्धिर्मन्त्रतत्त्वानभिज्ञः

स पतति खलु मूर्खो देशिकः साधको वा ॥

The time of the origin of the sound is to be taken into account. Each of the syllables possesses a particular form and colour. This knowledge is to be imparted by the preceptor only to a worthy follower. This section is based on an earlier treatise called Tattvasāgara.

(4) The fourth Patala deals with the varieties of mantras which are three fold—masculine, feminine and neuter. The first variety ends with the word 'svāhā', the second concludes with the term 'namaḥ' and the third without these endings. This classification is given by an authority called Gautama. The first variety is to be used is secrecy; the second in hypnotising people; and the third for other purposes. Another work called Mantravyākaraṇa also is drawn upon by our author to compile this section. He states :

मन्त्रास्त्रेधा स्त्रीपुमांसश्चषण्डाः स्वाहान्ता स्युर्योषितो ये नमोन्ताः ।

ते षण्डाख्याः शिष्टमन्त्राः पुमांसः प्रोक्तं मन्त्रश्यावृतौ गौतमेन ॥

एवं हि मातृकावर्णविवृतिः संप्रकीर्तिता ।

गौतमीये यथा प्रोक्तं मन्त्रव्याकरणेषु च ॥

(5) The fifth Patala deals with the appropriate modes of using the mantras. The first section called Pallavādyadhikāra directs how to pronounce the mantras to gain one's end. There are six ways of using the mantra along with the name of the Sādhyā. They are Pallava, Yoga, Rodha, Grathana, Sampuṭaka and Vidarbhaṇa. For instance in Sampuṭaka the names are to be incorporated within the Mantra employed for the purpose. The next instruction concerns the place of action. Unless the proper place is selected, the desired effect would not be produced. For instance, in performing sorcery an auspicious place will not be useful. The author states :

अभिचारविधौ तु कन्यकाद्या विधवाद्याश्च गवाश्ववेदघोषाः ।

अपह्नुरिमे प्रयोगशक्तिं सुतरां माङ्गलिकानि तत्प्रदेशे ॥

In the next topic called Kālādhikāra, the specific time for the rite is enumerated. For this purpose a day is divided into six seasons irrespective of the actual season in common parlance.

उदयात् परतो रवेस्तु यामाविह हेमन्तवसन्तको क्रमोक्तौ ।

प्रहरावधि पश्चिमौ निदाद्याह्वयमासाबुदितौ दिनावसानात् ॥

मिहिरास्तमयात् तु विंशतिः स्याद् घटिकाः शारदकालसंज्ञितोऽसौ ।

परतो घटिकास्तु शैशिरः स्यादुदयात् प्रागिति तत्त्वसागरोक्तम् ॥

Dravyādhikāra enumerates the various objects required for the respective rites. The auspicious day for the various acts is fixed in the Dinādhikara. The seat to be occupied by the Sādhaka is also specified. It is to be fixed according to the nature of the rites. It is said :

आप्यं मण्डलमुच्यतेऽत्र पुरतो यत् तत्र शान्त्यादिकं,

भौमं वाखिलनित्यपौष्टिकविधौ शस्तं त्वथो मास्तम् ।

द्वेषोच्चाटनकेषु संवननकेऽप्याग्नेयमाकर्षणे

संस्तम्भे खलु भौममैन्द्रमथवा स्याच्छान्तिके पौष्टिके ॥

The author has given details in these matters mostly based on Tattvasāgara.

(6) The sixth Paṭala deals with a variety of Tantric diagrams as well as types sacrificial fire pits.

अत्राग्निकुण्डानि च मण्डलानि प्रत्येकशस्तान्यथा तेषु तेषु ।

तत्रेषु यानि प्रथितानि सम्यक् संक्षिप्य वक्ष्यामि यथाप्रधानम् ॥

The section deals with Tantric diagrams like Caturasra, Pañcakṣa, Bhadraka, Sarvatobhadra, Pārvatikāntaprāsāda, Latāliṅgodbhava, Pañcabrahamaṇḍala, Svastikābja, Svastikasarvatobhadra Cakrābja, Dalabheda, Dalabheda, Māyācakra, Tripurāmaṇḍala, and Liṅgodarasandohamālā. Each of these varieties is to be made according to the need of the rite. The measurements and the shapes are closely described in the section. These are applicable to both sacrificial fire pits as well as Tantric diagrams. In dealing with this section authorities like Bhojarāja, Ajita, Tattvasāgara, and Bṛhatkālotara are quoted. It is expressly stated that the author has consulted texts on Saivāgama for compiling this section.

इति कुण्डमण्डलविधिः प्रधानतः कथितः शिवादिमुरपूजनोचितः ।

बहुधा निरूप्य विविधान् शिवागमानिह साधकेन्द्रमनसं प्रियङ्करः ।

(7) The seventh Paṭala deals with sacrificial utensils such as

ladle, sticks for kindling fire, sacred grass, oblation, and the size and measurements of sacrificial vessels. The types of wood to be used for making these utensils are specified. Quoting the authority of Pauṣkara, the author states that utensils can be made of gold, silver or copper, the derived merits being of the same order.

(8) In the eighth Paṭala the topics dealt with are the invocation of the deity to grace the seat ; offering of oblations ; giving of water for washing the feet, bathing the deity and adorning with garments ; offering of flowers and incense ; giving usual oblation and modes of worship. The worship is of three kinds Uttama, Madhyama and Adhama. In the first type, sixteen modes are given while in the second, ten modes are employed. In the last type only five modes are used.

पूजोत्तमा भवति षोडशधोपचारै-

र्यामध्यमा प्रभवतीह दशोपचारा ।

पञ्चोपचारविधिना त्वधमा सपर्ये-

त्यासां यथाविभवमर्चनमाश्रयीत ॥

There are three varieties of oblations such as Śaiva, Śākta and Vaiṣṇava for which six or eight objects are given. The deity is ceremonially bathed removing the garlands used on the previous day and fresh garments are put on the deity. A variety of selected flowers used for the worship and incense and lamp are offered before the idol. The offering of cooked rice and pudding are made every day. Fruits and other articles are also used for this purpose. The idol is taken around the shrine at the time of giving oblations to attending deities.

(9) The ninth Paṭala prescribes the two types of purification by taking bath. One may perform this purification in cold water or smear ashes all over the body for the purpose. The first type is called Vāruṇa, while the second is called Āgneya. In taking bath in water, the Sādhaka shall observe the principles of purification prescribed in the various Dharmasūtras. Before taking the second type of purification the first one also is to be taken.

The goddess to be worshipped possesses a cosmic form. Different branches of knowledge form her limbs and represent her actions.

शिक्षा कल्पो ज्योतिषं शब्दशास्त्रं

मूर्धानोऽस्याः स्युर्निरुक्तं च पञ्च ।

वायुः प्राणो विष्णुरात्मा ललाटं

ब्रह्मा रुद्रस्तच्छिखा वाक् च जिह्वा ॥

छन्दसां तु विचितिस्तनयुग्मां

धर्मशास्त्रहृदयां धनकेशीम् ।

न्यायविस्तरभुजामनलास्यां

चन्द्रसूर्यनयनामुडुहाराम् ॥

मीमांसाचाथर्ववेदश्च चेष्टा,

वेदान्तः स्यान्मानसं योगसांख्ये ।

श्रोत्रे घ्राणं चापि मन्त्रास्तु यज्ञाः,

सर्वे चास्याः स्वाङ्गकान्तिप्रकर्षः ॥

एवंरूपां सर्वदा सर्वसिद्ध्यै,

ध्यात्वा देवीं साधयेत् तां जपाद्यैः ।

संध्याभेदाद्ध्येयमेदां विशेषात्,

संलिख्यन्ते जप्यसंसिद्धिहेतोः ॥

(10) The tenth Paṭala is devoted to the purificatory ceremonies. This has reference to the Sādhaka or the one who wishes to attain the desired ends. In explaining the concept, authorities like Brahmasamdhya and Śrīkālottara are frequently quoted. The purification is both physical and mental. It is made clear by the concluding stanza of the section :

नहि सलिलविशेषैः केवलं भालनाद्यैः,

प्रभवति परिशुद्धं यन्मलिष्टं शरीरम् ।

द्विविधमितिह सद्भिः सान्तरङ्गात्मशुद्धिः,

सविधिकमुपदिष्टां तां भजे नित्यशोऽपि ॥

Bathing in water is not enough to purify the body. Internal blemishes should also be removed. For that chanting of hymns, meditation upon deities, yogic practices etc., are needed.

(11) The eleventh Paṭala deals with Vāstupūjā, the ceremony of propitiating the lord of the house-site or site chosen for the location of temples and other sacred construction. This is intended for the benefit of the householder. The lord of site is in fact a

huge demon who lies in the ground extending his hand and legs and placing his face down. It is said :

दीक्षासु देवालयमण्डपानां वेश्मादिऋत्येऽपि च विघ्नशान्ती ।

वास्तवीशपूजां प्रथमं विदध्यात् संवर्तयेत् सर्वसमीहितानाम् ॥

वास्तवीशनामा ह्यसुरोऽनिकायो देवैः पुरा दत्तवरोऽतिपूज्यः ।

शेतेस्म भूम्यां प्रविसार्य पादौ हस्तौ तथाधोवदनः सदैव ॥

Over his huge limbs lie thirty to deitis who are two be pleased. A square diagram is to be drawn on the choosen site. The square is to be devided into sixty four segments if Brahmins do the worship and it should be divided into one hundered and twenty-eight if kings and others are to do the worship. Oblations of cooked rice etc., are to be pliced in the respective divisions of the square.

Brahmins are entitled to perform Vāstuhoma—a kind of sacrificial ritual especially in connection with the house warming ceremony. In fact there are three kinds of worship in this connection. They are Pūjā, Bali and Homa. It is said :

दीक्षाप्रसङ्गादिति वास्तुपूजा बलिश्च होमोऽपि च तन्त्रसिद्धः ।

This type of ceremony may be held in the case of new houses, temples, sacrificial places etc.

प्रासादं भवनं प्रपादिकमथो यद्वापि यागालयं.

कृत्वा तक्षकरात् प्रगृह्य तु ततः सूत्रत्रयाविष्टितान् ।

कौश्या चापि च मालया तु परितः संवेष्ट्य धान्याक्षतैः,

सर्वत्र प्रविकीर्य पूर्णकलशं दीपं च मध्ये न्यसेत् ॥

Vedic hymns are freely adapted as Mantras for the purpose. The following lines specify this.

इषे त्वेत्यादिना तद्वदग्निमीले तु चादिना ।

अग्न आयाहिपूर्वेण शन्नोदेवीरथादिना ॥

This shows how Vedic passages are utilized in connection with domestic as well as temple rituals.

(12) This section deals with Ankurārpaṇa—the sowing of seeds on the site of the ritual or festival. Only fertile land should be selected for temples or sacrificial places. To ascertain this seeds are sown.

उत्सवेषु विविधेष्वपि दीक्षास्थापनादिषु पवित्रविधौ च ।

मङ्गलाङ्कुरविरोपणपूर्वं मङ्गलं भवति कर्म कृतं तत् ॥

The sowing of seeds should be done five, seven or nine days before the selected day for the festival. It should be an auspicious day. Beans, seasamuns, rice and other seeds should be boundled together during night and dipped in milk and water before being sown the next day. The sowing should be preceded by rituals like the chanting of Mantras etc. On the appointed day the preceptor should examine the growth and decide on expiatory ceremonies if any variety fails to sprout. Depending on the growth or damage of the sprouts the success or failure can be ascertained.

(13) This section is devoted to Mantradikṣā—a ceremonial vow to be undergone by the preceptor. He should enter the sacrificial place decorated with festoons and flower garlands. After performing worship to the sacred fire he should propitiate Vighnarāja to ward off obstacles. A diagram should be made with powder of different colours. It should have division according to specification. The preceptor as well as his disciple should occupy their respective places wearing white garments. They should meditate upon the goddess in the form of universe. Again they should offer oblations to the sacred fire. The disciple should purify himself mentally following the instruction of his preceptor. This kind of Mantradikṣā would remove the sin acquired during seven previous cycles of birth.

(14) The fourteenth and final Paṭala of the Sāmānyapāda deals with thirty-two types of sacred fire, other types of Vedic fire, control of internal veins and Śaiva and Vaiṣṇava modes of fire worship. The section is entirely devoted to the different forms of fire worship which are conducive to the welfare of the Sādhaka. Generally speaking the fire worship is of four kinds, Vaidika, Śaiva, Vaiṣṇava and Kāmya to be followed by people of these cults respectively.

अथाग्नेयास्तु कथ्यन्ते कल्पाः संकल्पितार्थदाः ।

वैदिकः प्रथमः कल्पः शैवो वैष्णव एव च ॥

काम्यश्चेति चतुर्गग्नेः कल्पास्त्युस्तन्त्रचोदिताः ॥

The Vedic type of worship is explained by the author following the authority of Bodhāyana. Śaivites should meditate upon Śiva while Vaiṣṇavites should follow their own principles.

In compiling this section the author has depended upon different authorities like texts on Tantra, Vedic rituals and Śaivāgamas. This made clear in the last stanza as follows :

इतीह तत्त्वसागरादितन्त्रचोदितो विधि-

स्तथैव वैदिकप्रयोगवृत्तिगृह्यदर्शितः ।

शिवागमोदितश्च यो निरूप्य संप्रदर्शितः,

प्रयोगतस्तु साधकैरलं विषेव्यतां सुखम् ॥

With this section the first quarter of the work called Sāmānyapāda comes to an end. The principles given in this section are of a general nature. They are equally applicable to Vedic, domestic and temple rituals in addition to Tantric rites of different kinds.

The second quarter of the work consists of thirty-eight Paṭalas from the fifteenth to the fiftysecond. This part of the treatise is devoted to Mantras relating to different deities. Different Yantras are also prescribed to ward off the evil effects of stars, birds, diseases, poisons etc. Rites for ensuring victory in a battle elixir to prolong life, means to overcome death etc., also are prescribed in this section.

(15) The fifteenth Paṭala is styled Prapañcaganapati. Here the god is identified with Śiva himself and is termed as the source for creation, sustenance and destruction of the universe. The author states :

जगदिदं गणसंज्ञितमस्य यद् गणपतिः पतिरेष शिवः स्वयम् ।
विकुस्ते निखिलं खलु शक्तितः पुरुष एष शिवः स चिकीर्षया ॥
तदवनं च ससंहृतिमिच्छया वितबुते तनुभेदविलक्षणः ॥

Śiva has just transformed himself into Gaṇapati with the face of an elephant. The god can be meditated upon as occupying different regions, as for instance, the god dwelling on a mountain located in the midst of an ocean of the juice of sugracane. He can be conceived as occupying a Tantric diagram whose eight regions may be conceived as different places of importance in the Indian subcontinent.

प्राच्यां श्रीकामरूपो यमदिशि च तथा कोल्लपूर्वो गिरिः स्यात्
सोपाराख्यं प्रतीच्यां धनददिशि तथा चोड्डियाणं तु पीठम् ।
आग्नेय्यां चापि तद्वन्मलयगिरिरथ श्रीकुलान्तं निऋत्याम्
जालन्ध्रं वायुभागे त्रिणयनहरिति स्यात् तथा देविकोदटम् ॥

There are six different conceptions, of the god known under different names through all the forms have elephant head. The six names are Āmoda, Pramoda, Sumukha, Durmukha, Vighna and Vaināyaka. The god is in a seated form and on his left lap his consort (who is only a form of Śakti) is seated. The feminine

deities are respectively called Siddhi, Kānti, Samṛddhi, Madana-vatī, Klīnnayā and Kledanī.

आमोदोऽथ प्रमोदस्तदनु च सुमुखो दुर्मुखोऽन्यस्तु विघ्न-

स्तद्वन्द्वैनायकाख्यः षडिति गजमुखा दिव्यभूषाम्बराढ्याः ।

सिद्धिः कान्तिः समृद्धिस्त्वथ मदनवती क्लिन्नया क्लेदनी चे-

त्याभिर्वामाङ्कगाभिः स्मररसललिताः शक्तिभिस्तेऽर्चनीयाः ॥

All the above forms represent the pleasant mood of the god indulging in amorous dalliance with his consort. Naturally the goddess also has to be meditated upon. The author has described the respective forms of the god as well as his consorts.

सव्यमङ्कमुपाश्रितां सकलेश्वरीं त्रिगुणात्मिका-

मव्ययां निजशक्तिमभरमातरं जगतामपि ।

भव्यरूपमनोहरामुर्षारिजातमुपाश्रितां

दिव्यकल्पकवल्गुरीमिव कामदां प्रविचिन्तयेत् ॥

Food preparation which are dear to the god include Modaka, Pāyasa etc. Fruits and flowers favourite to the god are also enumerated. The author has narrated the proceedings based on earlier authorities. The section is concluded with the following stanza.

इतीह खलु कीर्तितो मनुरयं प्रपञ्चे यथा

तथा च ललितागमे मुकुटवातुले तूदितः ।

प्रपञ्चगणनायकस्तु सविधानमन्त्रक्रिय-

स्त्रिवर्गविभवार्थिनां कलियुगेऽपि सिद्धिप्रदः ॥

(16) This section is devoted to some of the aspects of Gaṇapati. The main topics dealt with are Mahāgaṇapati, Siddhavināyaka and Kṣipraprasādagaṇapati. His vehicle is mentioned as a huge rat resembling a peak. Mahāgaṇapati is said to possess ten hands each of them wielding particular weapons.

बीजपूरकगदास्मरहेतीरङ्कुशारिजलजान्यपि पाशम् ।

उत्पलं च कलमानिकरं वो यो रदं दशभुजो दधद्वयात् ॥

He bears on his left his consort decorated with golden ornaments. Mahāgaṇeśa is to be worshipped for the prosperity of the Sādhaka.

समृद्धिमार्गेण जुहोतु बह्वौ तस्मिन् समावाह्य महागणेशम् ।

Siddhavināyaka represents another aspect of the god. In this form the god possesses only two hands as against the ten noted above. The god is to be worshipped in the early morning to yield better benefits. The following stanzas give a good description of the deity.

पाशाङ्कुशोभयकरोऽथ वरात्तदन्तो
लम्बोदरो गजमुखोऽरुणमाल्यगन्धः ।
रक्ताम्बराङ्गदकिरीटविचित्रहारो
ध्यातः श्रियेऽस्तु भवतां भगवान् गणेशः ॥
हैमोदयाद्रिशिखरे नवपुष्करिण्यां
रत्नोज्ज्वलत् कनकमण्डपरत्नपीठे ।
श्वेताम्बुजे सुखनिविष्टमिहेष्टसिद्ध्यै
सन्तर्पयेदुवसि सिद्धगणेशमेतम् ॥

Another form is named as Ucchiṣṭavighneśa with a short stature. He bestowes all desires upon the supplicant.

तुन्दी विघ्नः शुक्लवर्णो गजास्यः
पाशी नग्नः साङ्कुशोऽङ्गुष्ठमात्रः ।
नानारत्नैः भूषितः स त्रिनेत्रः
पूज्यो नृत्यन् साभयेष्टप्तदोऽसौ ॥

Kṣipraprasāda is so called since he bestowes boons and benefits immediately after the worship. He is compared to the celestial tree, Kalpavṛkṣa giving all boons. His form is described. as :

पाशाङ्कुशे कल्पलतां च दन्तं हस्तैः करेणापि च बीजपूरम् ।
विभ्रद् गजास्यः समलङ्कृतो वः क्षिप्रप्रसादः शशिमौलिख्यात् ॥

The benefits of worshipping the god include the death of the enemy, heavy rains, recovery from disease and all round prosperity. The various modes of worship are summed up as :

भक्षाद्यैर्विनिवेदनं गणपतेर्होमो जपस्तर्पणं
स्तोत्रैस्तस्य नुतिर्नमस्कृतिरपि स्याच्छाकृतो नित्यशः ।
चत्वारिंशदथो चतुष्टययुतं चातुर्थिकं चार्चनं
शस्तं नद्यननं च यस्य स भवेद् विघ्नाधिराजप्रियः ॥

(17) The concept of Tripurāśakti is explained in detail in

this section. This power identified with Goddess Pārvati is capable of bestowing all desires to the worshippers.

विद्यावारम्भकामराजकलिता ह्येषा सवागीश्वरी
त्रैताग्नित्रिजगत् त्रिमूर्तिसवनैः वेदैर्गुणैः कारणैः ।
यद्वान्यत् त्रिविधं भवेत् त्रिपुरया वर्णत्रयाविष्कृतं
तज्ज्ञेयं त्रिपुरेतिनामविषया शक्तिः परा ख्यायते ॥

The power is to be meditated upon as seated in eight specified regions. Different limbs of the devotee can be conceived as seated of the power. A diagram called *Tripurācakra* can also be drawn to facilitate the worship. The diagram may be drawn having eight, twelve and sixteen petals of lotus respectively in three layers from inner to outer circles. Enclosing this circle there would be square lines with door-like openings in all the four directions. Letters of the mantra may be written in the appropriate places. This *cakra* may be drawn on gold silver or copper plates. The goddess is to be conceived as occupying the amulet. Hymns enumerating the quality of the power are given for propitiating the goddess.

शतह्लादाकदम्बवल्लसद्युति तनीयसी
मृणालतन्तुकोमलां त्रिलिङ्गबिम्बनिर्गताम् ।
ससर्गबिन्दुनादकान् क्रमादतीत्य तत्पदाद्
द्रवत् सुधारसाप्लुतां मुनिष्कलां नुमो गिरम् ॥

The benefits of the worship are elaborated by the author. They are the destruction of enemies, intellectual attainment, fulfilment of desires etc. The section concludes with the statement :

सम्यगित्थमुदिता त्रिपुरेयं कामधेनुरिव कामदविद्या ।
यामुपास्य सुरगुह्यकसिद्धाः सिद्धिमृद्धिमपि चापुरभीष्टाम् ॥

(18) In this section the concept of goddess as *Vāgiśvarī* is delineated. Three aspects of the deity are explained as *Hamsavāgiśvarī*, *Daśākṣarī-Vāgiśvarī* and *Siddha-Vāgiśvarī*. The first aspect is stated as :

शशाङ्कमणिपाण्डरां वरददक्षिणाक्षस्रजं
प्रसव्य धृतवल्लकीं विधृतपुस्तकां त्रीक्षणाम् ।
जटामकुटचन्द्रिणीममलहारमाल्यादिकां
पराममृतविग्रहां नमत हंसवागीश्वरीम् ॥

The second aspect as Daśākṣarīvāgīśvarī is given as a slight variation of the first concept. A mantra having ten syllables is added to the conception of the earlier form noted as Hamsavāgīśvarī. Various benefits of reciting this mantra are enumerated by the author.

The third aspect as Siddhavāgīśvarī is described as another variation of the first power. The benefits are enumerated as numerous. Proficiency in words is the chief benefit of this worship. The mode of worship, the mantras to be recited, the frequency of the hymns, the oblations to be offered etc., are given in detail.

(19) This chapter is called Śrīhṛdayam since it deals with the Mantra propitiating goddess Lakṣmī. This should be learned from the mouth of the preceptor.

शक्त्याद्यन्तपुटस्थः श्रीहृत् संज्ञस्तु मन्त्रराजोऽयम् ।

श्यानेन गुरुमुखाप्तः फलदो गाथासमोज्यस्मात् ॥

The nature of the Mantra, the mode of worship, the benefits accruing etc., are enumerated in a variety of metres. The author has used the section to illustrate a large number of rare metres. The following are the metres illustrated while describing the nature of the goddess and modes of worship.

पथ्या, पथ्यागाथा, मुखपथ्या, मुखविपुला, जघनविपुला, महाविपुला, मुख-
चपला, पथ्यागीतिः, विपुलार्यागीतिः, उपगीतिः, आर्यागीतिः, पथ्यार्यागीतिः, विपुलार्या-
गीतिः, विपुला-चपलार्यागीतिः, वैतालीयम्, औपच्छन्दसिकम्, आपातलिका, प्राच्यवृत्तिः,
उदीच्यवृत्तिः, चारुहासिनी, अपरान्तिका, मात्रासमकं, वानवासिकं, चित्रा, उपचित्रा,
पादाकुलकं, चलधृति, चूलिका, सौम्या, अनुष्टुप्, समानी, प्रमाणी, वितानं, मणि-
चित्रा ।

The nature of the mantra, the materials to be used etc., are prescribed in such a way so as to fit into the pattern of the metre. The name of the metre also is given. All these above-mentioned metres are used in elaborating the details of Śrīhṛdaya, likened to kalpavṛkṣa because of its usefulness.

इति श्रीहृदयाख्यः कथितः कल्पकवृक्षः ।

त्रिजगत्सारमणिर्वा भजतां चिन्तितरोहः ॥

(20) The section is again devoted to the propitiation of the

goddess of prosperity. There are sub-sections like Caturhasti, Śrīrekṣā and Kamalāvāsini. Once again the section illustrates several metres like :

वितानं, चित्रपदा, वक्त्रम्, पथ्यावक्त्रं, विपुलावक्त्रं, विपरीतपथ्यावक्त्रं, चपलावक्त्रं, भकारविपुला, रविपुला, नाविपुला, अपीडः, प्रत्यापीडः, मञ्जरी, लवली, अमृतधारा, उद्गता, सौरभकं, ललिता, उपस्थितप्रचुणितम्, वर्धमानं, शुद्धविराट्, उपचित्रकं, द्रुतमध्या, वेगवती, भद्रविराट्, केतुमती, हरिणप्लुतं, पुष्पिताग्रा ।

The last mentioned metre is illustrated in a stanza that deals with the enumeration of the benefits.

इति सरसिजवासिनीमनूनां
निगदितमेकतरं तु साधयेद् यः ।
प्रथयति कुलमस्य तं च लक्ष्मी-
गृहगतकल्पलतेव पुष्पिताग्रा ॥

(21) The section is called Śaktipāṭala. The main topic dealt with is the different modes of worship in relation to Śakti. Details like Carāṇa, Nyāsa, Dikṣā, Darpaṇapūjā and Mudrā are given. The place of worship varies from house to burial grounds. Different aspects of the goddess ranging from pleasant disposition to horrible appearance are mentioned. The benefits for the Sādhaka range from earthly prosperity to the attainment of divinity. The portion concludes with the following statement.

वर्ण्यते किमिह शक्तिविद्यया साधकैरिति युतः सुनिश्चितम् ।
प्रार्थ्यते जगति सिद्धिरीप्सिता यादृशी निजमनोरथोद्धताः ॥
इत्यशेषभुवनैकमातरं विश्वतत्त्वनिखिलाध्वनायिकाम् ।
शक्तिमाश्रितवतां दृढं नृणां दुर्लभा न खलु सिद्धयोऽखिलाः ॥

The illustration of metres is continued in this section also. The following are the metres used here :

अपरवक्त्रं, पुष्पिताग्रा, यवमती, शिखा, षड्जा, श्रीः, देवी, नारी, कन्या, रूपादद्या, ननुमध्या, कुमारललिता, माणवकक्रीडितकं, चित्रपदा, विद्युन्माला, भुजग-
शिशुसृता, हलमुखी, शुद्धविराट्, पणवं, रुक्मवती, मयूरसारिणी, उपस्थितम्, इन्द्रवज्रा, उपेन्द्रवज्रा, उपजातिः, दीधकं, शालिनी, वातोमिः, भ्रमरविलसितं, रथोद्धता ।

(22) The section is devoted to the description of the goddess in the form of Tvaritā. It represents the form of Gauri in the

attire of hunter's woman. Śiva appeared as a hunter before Vijaya (Arjuna) have been pleased by the penance of the latter. The goddess who accompanied her husband also assumed a similar form.

शङ्करेण विजयस्य तपोभिस्तोषितेन वरदेन वनान्ते ।
या किरातवपुषा सह गौरी स्वागता जयति सा त्वरिताख्या ॥

Hence the goddess should be meditated upon in that form itself.

पार्वती शबरीवेषा ध्येया लक्षणेन सिद्धिदा ।

The Mantra which brings prosperity may be chanted according to prescribed rules. There are rituals connected with it. This sacred mantra should not be given to a heretic or a wicked person. Only worthy people may be taught this sacred hymn.

अयं नोपदेश्यो मनुस्त्रोतलाया भुजङ्गप्रयातात्मने नास्तिकाय ।
प्रदेयस्त्वाभीष्टार्थदायापि राज्ञे सुपुत्राय वा श्रद्धधानाय नित्यम् ॥

The illustration of metres is continued in this section also. The metres used are :

स्वागता, वृन्ता, श्येनिका, वंशस्थम्, इन्द्रवंशा, पुटः, द्रुतविलम्बितं, तोटकं, जलोद्धतगतिः, भुजङ्गप्रयातम् ।

(23) Worship of the Goddess forms the subject matter of the section. Different aspects of the mother deity are stressed. Goddess Pārvatī thus assumes the aspects of Nityaklinnā, Vajraprastārīṇī, Nityā, Mātṛkāmalīnī and Gaurī. Nityaklinnā brings about the union of the loving couple in addition to bestowing other benefits.

नित्यक्लिन्नायां साधयेच्चापि नित्यं
ध्यायन् श्रद्धावान् पूजयेद् वै जपेद् यः ॥

Vajraprastārīṇī is noted as follows :

हृल्लेखाद्येयं द्वादशार्णां हि नित्या
वज्रप्रस्तरिणी नामधेया हि विद्या ॥

The benefits of worshipping the Nityā form is enumerated as :

इत्थं नित्यां ध्यानजपाद्यैरिह नित्यं
संक्षेवन्ते भक्तिभरान्नधियो ये ।

तेषामग्रे मत्तमयूरा इव नृत्तं

कामाः स्वैरं कुर्युरभीष्टार्थमनोज्ञाः ॥

The worship of Māṭṛkāmālinī is most beneficial as enumerated in the following lines :

भोगैश्वर्यं वाञ्छति चेत् तत् खलु विन्देद्

वागैश्वर्यं वाप्यथ वाचस्पतितुल्यम् ।

भोगैश्वर्यं चाष्टगुणं स्यादणिमाद्यं

नानैश्वर्यं नेच्छति चेन्मोक्षमपीयात् ॥

The aspect called Gaurī also proves beneficial to the devotees. In the concluding stanza the author says that the same goddess assumes different forms, though basically the divine power is one and the same.

The illustration of metres is continued in this section also. The metres used are :

स्रन्विणी, प्रमिताक्षरा, वैश्वदेवी, नवमालिनी, प्रहर्षिणी, मोहनी, रुचिरा, मत्तमयूरा, असंबाधा, अपराजिता, प्रहरणकलिता, वसन्ततिलकं, सिंहोन्नतं, शशिकला, चन्द्रावती, माला, स्रग्, मणिगुणनिकरः, मालिनी ।

(24) The section is called Pañcadurgāpaṭala. Five aspects of Durgā are given here. The goddess is described as all powerful.

सकल भुवनसर्गस्थित्यपायप्रवृत्ति

शतधृतिहरिरुद्रास्तन्वते यां प्रविष्टाः ।

स्फुरति हि खलु विश्वं यामुपाश्रित्य मायां

रजतमिव च शुक्ति सास्तु दुर्गा श्रियै वः ॥

Various forms of worship are suggested for securing different objects like the death of an enemy winning the favour of a lady, gaining prosperity, etc. The various metras illustrated in the section are :

अरविन्दकं, सुन्दरम्, ऋषभगजविलसितं, युद्धोन्नद्धा, वाणिनी, हरिणी, पृथ्वी, वंशपत्रपतिता, मन्दाक्रान्ता, शिखरिणी ।

(24) The section is devoted to the enumeration of the modes of worship regarding two aspects of the goddess, viz., Vanadurgā and Śulini. In worshipping the first mentioned form the Sādhaka should pronounce the following names. The goddess can be

propitiated as occupying a Tantric diagram, picture, idol or a spot.

आर्यादुर्गा तथा भद्रा भद्रकाली तथाम्बिका ।
क्षेम्या च वेदगर्भा चाप्यष्टमी क्षेमकारिका ॥
नमोन्तमेताः स्वाख्याभिरिष्ट्वाथावाहयेच्छिवाम् ।
तत्पद्मकर्णिकामध्ये चित्रे वेरेऽथवा स्थले ॥

The form of the goddess is described as follows :

कनकरुचिरां हेमाब्जासीनां शङ्खचक्रे दधाना-
मभयवरदां शुक्लाकल्पां तां दिव्यरूपां त्रिनेत्राम् ।
कनकमणिभिर्मुक्ताहारह्यभूषितां चारुमौली
धृतशशिकलां दुर्गां वन्देऽहं कन्यकावृन्दमध्ये ॥

The goddess represents a fierce aspect. She is in the mood of destroying the enemies like Mahiṣāśura and hence is often called Mahiṣāsuramardinī. Her form is to be meditated upon as follows :

शङ्खं चर्म धनुः कपालमुसले मुष्टिं गदामङ्कुशं
चक्रं खड्गशरीं त्रिशूलकुलिशप्लासाग्निपाशान् भुजैः ।
त्र्यक्षां तां दधतीं स्मरेद् घननिभां व्याघ्राजिनात्ताम्बरां
सिंहस्थामहिभूषणां रिपुवधे शार्दूलविक्रीडिताम् ॥

The other aspect of the goddess is called Śūlinī. She is often referred to by names such as Asuramardinī, Vindhyāvāsinī, Yuddhapriyā, etc. Eight Śaktis are attributed to her. She is to meditated upon as follows :

अश्विदरवखड्गगदाशरकामुकशूलपाशकरां शिवां
शतमखनीलरुचिं मुकुटादिविभूषणैः समलङ्कृताम् ।
अयुगदृशं सुमुखीं मृगराजगतां लसत्कनकाम्बरां
स्मरतु जपादिषु नामथवा सचतुर्भुजां कनकप्रभाम् ॥

The section is also made use of to illustrate the following metres.

कुसुमितलतावेल्लितम्, अङ्गलेखा, शार्दूलविक्रीडितं, सुवदना, मत्तेभवि-
कीडितम्, चित्रमाला, स्रग्धरा, सिद्धिदा, वनमञ्जरी, मद्रकम्, अश्वललितं,
मत्ताक्रीडा ।

(26) The section contains mantas to propitiate several

aspects of the goddess. Vasudhārā represents an aspect of the goddess of prosperity. The form of the goddess for meditation is given as :

हेमनिभां पीवरकुचकलशां चन्द्रमुखीमलिकुलरुचिकेशीं
कञ्चुलिकाङ्गी कुवलयनयनां चारुभुजां तनुतरवरमध्याम् ।
हेमकिरीटां कनकमणिमयैराभरणैः शुचिनिवसनगन्धैः-
रञ्चितमाल्यैरघ्नितवपुष्पं कातिमतीं प्रणमत वसुधाराम् ॥

The Mantra called Bhūhṛdaya is to be utilised to secure riches including landed property. One may even become a king if one gratifies the goddess. Her form is given as :

श्यामलवर्णां कोमलमूर्तिं कुवलयचलदृशमभिनववयसं
हेमकिरीटां स्वाभरणाढ्यां करधृतकमलककुवलययुगलाम् ।
क्रौञ्चपदालीं चित्रपटान्तस्तरलितसुरसरिदुपमितवसनां
पिञ्जरगन्धस्रक्पद्भिर्हीनं प्रणमत भुवमिह मुररिपुदयिताम् ॥

Other aspects of the goddess described are Tripuṭā, Ākṣṛīśakti, Annapūrṇa, and Mātāṅgikā. The last mentioned aspect is explained as :

महाकालीपरिचरा देवी मातङ्गिका स्मृता ।

Propitiation of these aspects of Śaktis brings about prosperity to the Sādhaka. Chanting of Bijākṣara, performance of rites and offering of oblations form the part of the worship. The illustration of metres is continued here also. The metres used include :

कान्तिमती, तन्वी, मणिमाला, क्रौञ्चपदा, कुमुदती, भुजङ्गविजृम्भितम्,
अपवाहकं, चण्डवृष्टिप्रयातः ।

(27) The entire section is devoted to the worship of the sun. The first item gives the various Mudras to be employed in the worship. Six of them are enumerated as :—

Padma, Bimba, Niṣṭhūrā, Govṛṣā, Dhenu and Trāsanī. Then the Mantra called Saḍakṣara is given. It is followed by another Mantra called Saṅgrāma vijaya which ensures victory in a battle. For this the sun is to be worshipped offering oblations and performing sacrificial rites. The Mantra known as Mārtāṇḍabhairava is to be used for securing prosperity of all kinds. The form of the Sungod to be meditated upon is given as follows :

सिन्दूरारुणमण्डबाहुमरुणैराकल्पकैर्भासुरं

वामाङ्कार्धनिवेशितस्वदयितं त्र्यक्षैश्चतुर्भिर्मुखैः ।

सत् पाशाङ्कुशमक्षसूत्रममलं युक्तं कपालं क्रमात्

खट्वाङ्गं जलजं प्रधानमथ तच्चक्रं च शक्तिं स्मरेत् ॥

The benefits of the sun worship include the birth of a son, plenty of rainfall, destruction of sin, accumulation of wealth etc. It is said :

इत्थं यथावदुदितैरिह सूर्यमन्त्रै-

र्नासाध्यमस्ति खलु वस्तु जगत्रयेऽपि ।

यस्मादतः सवितरि प्रणिधाय भक्तिं

सिद्धिं प्रसिद्धिविभवां च लभेत् मुक्तिम् ॥

(28) In this section Śaivamantras and their usages are enumerated. The basic Mantra consists of six syllables and excluding Praṇava it becomes five syllables. There is another Mantra called Śaivāṣṭākṣara having eight syllables. By adding two more syllables Daśākṣaramantra is formed. This is also called Cinmantra.

Śaiva texts like Vātula and Kālottara are cited by the author in this section. Altogether six Mantras are enumerated as Mūlamantra, Netramantra, Pañcākṣara, Ṣaḍākṣara, Aṣṭākṣara and Daśākṣara.

इतीमे समासात् समालोक्य कल्पान्-

स्तथा शैवमन्त्राः षडेव प्रधानाः ।

तथा सारभूताः श्रुतीनां कृतीनां

हितायोपदिष्टाः समस्ता विशिष्टाः ॥

(29) Three important Śaiva Mantras related respectively to the concepts of Mr̥tyuñjaya, Traiyyambaka and Dakṣiṇāmūrti are enumerated along with the mode of worship and details of benefits. The nature of the Mr̥tyuñjayamantra and the form of the deity to be meditated upon are as follows :

वामदीर्घमः साध्वी सदण्डस्तारपूर्वकः ।

ससर्गश्च भृगुस्त्र्यर्णः प्रोक्तो मृत्युञ्जयो मनुः ॥

पायात् पाण्डरपुण्डरीकपटयोरुर्ध्वाधरोत्फुल्लयो-

र्मध्ये संपुटचन्द्रमण्डलगतो वोऽण्टाब्दबालाकृतिः ।

स्वासीनः शरमौक्तिकाक्षिवलये शूलं दधत् षड्भुजो

दक्षेऽन्यत्र सुधाकपालकलशौ मुद्रां च मृत्युञ्जयः ॥

Traiyyambakamantra also called Mṛtasañjivana and the god to be meditated upon may be given as follows :

मन्त्रस्त्र्यैयम्बकः श्रौतो मृतसञ्जीवनं स्मृतम् ॥
 आसीनः पुण्डरीके दधदमृतमयं पूर्णकुम्भं निजाङ्के
 पाणिभ्यां पुस्तकाक्षस्रजमपि सुधया पूर्णकुम्भौ सिताङ्गम् ।
 कुम्भाभ्यां सौधवर्षेर्धृतशशिशकले मूर्ध्निः सिञ्चन् कपर्दीं
 शुक्लाकल्पोऽष्टबाहुः प्रहसितवदनो रक्षतात् त्र्यम्बको वः ॥

The concept of Dakṣiṇāmūrti is different. While Mṛtyuñjaya and Traiyyambaka have six and eight hands respectively Dakṣiṇāmūrti has only two hands. The Mantra consists of thirtytwo syllables and there are two stanzas describing the form of the deity to be worshipped.

वेदन्यग्नोधमूले मुनिभिरभिवृतं गाढपर्यङ्कबद्धं
 शुक्लाकल्पं त्रिणेत्रं भसितसितरुचिं व्याघ्रचर्माम्बराढयम् ।
 व्याख्यामुद्रां च टङ्कं हरिणमृजुभुजे जानुरूढे कुसुम्भं
 बिभ्राणं जाटजूटाहितशशिशकल दक्षिणामूर्तिमीडे ॥
 अन्वासीनं मुनीन्द्रैः कनकपटमधोबद्धपर्यङ्कबद्धं
 व्याख्यार्थं भूतिगौरं चलदमरनदीचन्द्रचञ्चत्कपर्दम् ।
 त्र्यक्षं रुद्राक्षमालोत्पलकलितकरं जानुरूदैकबाहुम्
 कृत्ति चित्रां वसानं प्रणमत सततं दक्षिणामूर्तिमीशम् ॥

All these three Śaivamantras are effective and their respective benefits are summed up in the following stanza.

मृत्युञ्जयं शिवमुपास्य जयन्ति मृत्युं
 सञ्जीवनं मनुमुपास्य जयन्ति कालम् ।
 मन्त्रेण दक्षिणशिवं यजतां मुखाब्जे
 सारस्वतं वहति धाम सरस्वतीव ॥

(30) The section is devoted to the enumeration of Aghora-mantra and Aghosāstra which have different uses according to needs. The aspect of Śiva having eighteen hands a variety of weapons is to be drawn on a wall or in a piece of cloth for worship. Aghorāstra is also similarly described having eight hands. Performance of rituals is useful to get rid of diseases of human beings and animals. It also ensures worldly prosperity. Another use is the protection of the army and its victory over the enemies.

(31) The section deals with several Mantras, as noted in the following lines :

शिवास्ववत् पाशुपतास्त्रमुक्तं व्योमाख्यविद्यापि च पिण्डबीजम् ।
तथैव चिन्तामणिबीजमस्मिन् षड्वक्त्रपन्त्रः पटले समासात् ॥

The nature of these Mantras may be briefly indicated as follows :

शिव एव हि सर्गान्तः शिवास्त्रं परिकीर्तितम् ।
अस्त्रं पाशुपतं चैतत् समस्तदुरितापहम् ॥
एकाशीतिसहस्रं तु व्योमव्यापिमनुं जपेत् ॥
पिण्डं स्यात् बीजरत्नं तदखिलार्थप्रसाधनम् ॥
बीजं चिन्तामणिर्नाम महारुद्रोऽस्य देवता ॥

There are several conceptions of Subrahmanya. He may be conceived as having one face or six faces and proportionate hands holding different weapons. Some of the aspects are as follows :

षण्मुखो वैकवक्त्रो वा द्वादशाक्षभुजो गुहः ।
चतुर्बाहुर्द्विबाहुर्वा रक्ताकल्पविभूषितः ॥
युवा कुमारो बालो वा स्कन्दो ध्येयः स्मिताननः ।
पाणिभ्यां पङ्कजेकऽधस्ताद्दूर्ध्वं शक्तिं च कुक्कुटम् ॥
विभ्रञ्चतुर्भुजः स्कन्दो ध्येयः पद्मासने स्थितः ।
दक्षिणे पङ्कजं शक्तिं मातुलुङ्गं च वामतः ॥
पाशं चतुर्भुजो विभ्रदेकवक्त्रो युवा गुहः ।
अभयं पङ्कजं शक्तिं दक्षिणे वरतोमरे ॥
कुलिशं षड्भुजो विभ्रदुपविष्टोऽम्बुजासने ।
स्थितोऽपि षण्मुखो ध्येयस्त्वेकवक्त्रोऽथवा भवेत् ॥

The benefits of the worship are said to be numerous. The Sādhaka would get all worldly prosperity. He would be as wealthy and influential as Kubera, the lord of riches.

(32) The section is devoted to a variety of subjects. Mantras to propitiate Śāstā, Kṣetrapāla, Caṇḍeśvara, Indra, Jambhala and Yakṣas like Kārṇayakṣa are enumerated.

इत्थं हि शास्तुः कथितं विधानं समन्त्रकं क्षेत्रपचण्डथोश्च ।
इन्द्रस्य यक्षेश्वरपूर्वकाणां त्रैकाल्यविज्ञानविशेषयुक्तम् ॥

Śāstā, the son of Śiva has four hands holding weapons and rides a horse or elephant. He is to be conceived as follows :

चतुर्भुजं सौम्यवक्त्रं श्यामलं कोमलाकृतिम् ।
 वामोरुपादेनासीनं लम्बेतरपदाम्बुजम् ॥
 शरचापी तथा खड्गं क्षुटिकां दधतं भुजैः ।
 पूर्णेन्दुवदनं चारुनीलकुञ्चितकुन्तलं ॥
 हारिहाराभिरामाङ्गमाबद्धोदरबन्धनम् ।
 किरीटचारुकेयूरकटाङ्गलिवेष्टनैः ॥
 तथैव कटिसूत्रेण नूपुराभ्यां च विभ्रतम् ।
 नीलकौशेयवसनमाबद्धकरवालकम् ॥
 श्वक्ताकल्पं सुपीनांसं सर्वसौन्दर्यकेतनम् ।
 वामतोऽस्य प्रभां देवीं रक्तामुत्पलधारिणीम् ॥
 अष्टवर्षाकृतिं चापि सत्यकं दक्षिणे सुतम् ।
 ध्यात्वावाह्य तु शास्तरं देवं सावरणं यजेत् ॥

The god has eight forms which are Goptā, Piṅgalākṣa, Virasena, Śāmbhava, Tripetra, Śūlabhṛd, Dakṣa and Bhīmarūpa each representing a particular aspect of his personality. He is fond of hunt.

Kṣetrapāla is installed in the precincts of a temple to protect the region. There are two stanzas describing his form to be worshipped. They are as follows :

पायादञ्जनपुञ्जकुञ्जरघटानीलाञ्जनाम्भोदवद्
 दोभ्यां खण्डकपालमप्यथ गदां व्योमाम्बरो भीषणः ।
 दंष्ट्रादन्तुरितास्यवृत्तकपिशस्त्र्यक्षोर्ध्वकेशालकः
 सर्पाकल्पशिरः स्रगञ्चितवपुः क्षेत्रेश्वरो वशिचरम् ॥
 व्यालम्बोर्ध्वजटाधरं त्रिणयनं नीलाञ्जनाद्रिप्रभं
 दोर्ध्वन्द्वात्तगदाकपालमरूणस्रग्वस्त्रगन्धोज्ज्वलम् ।
 घण्टाशृङ्खलमेखलाध्वनिमिलद् घृङ्गारभीमं विभुं
 वन्दे मण्डलिताहिकुण्डल धरं तं क्षेत्रपालं सदा ॥

Caṇḍeśvaramantra gives prosperity. The worship of Indra would secure landed property and wealth. The form of the god is given as follows :

पीतवर्णं चतुर्बाहुं वज्रपद्माङ्कुशाभयान् ।
 दधतं चारुसर्वाङ्गं पीतकल्पविभूषणैः ॥
 किरीटकणिकाहारकेयूरार्धं विभूषितम् ।
 ह्रस्वमण्डपमध्यस्थं हेमसिंहासनाम्बुजे ॥

शय्या देव्या सहासीनं मरुद्भिश्चाप्युपस्थितम् ।
स्कन्दानलयमाद्यष्टलोकपालैर्निषेवितम् ॥

Jambhala, the Yakṣa is the lord of the waters. He has three feet and a big belly. His description is as follows :

श्वेतपद्मस्थितं सौम्यं पीताभं द्विभुजं प्रभुम् ।
रक्ताकल्पस्फुरन्मौलिमणिकुण्डलमण्डितम् ॥
हारकेयूरकटकटिसूत्राद्यलङ्कृतम् ।
त्रिपादं तुन्दिलं ध्यायेत् पूजादौ मन्त्रसिद्धये ॥

Karṇayakṣa is again pot-bellied and possess four arms in which he carries riches. His form is given as :

तुन्दिलो धनदः पीतः पीताकल्पविभूषितः ।
चतुर्बाहुर्दधत् कुम्भौ रत्नपूर्णो हिरण्मयौ ॥
करण्डौ चोर्ध्वबाहुभ्यां भद्रपीठाम्बुजोदरे ॥

Yakṣiṇi protects people from calamities. She would give knowledge of the past, present and future. Her description is as follows :

सिन्दूराभा विवस्त्रा मणिकनकमिलद्भूषणा मुक्तकेशी
पीनश्रोण्यूरम्या मणिमयरुचिमत्पादुकाक्रान्तपादा ।
शिञ्जन्मञ्जीरकान्ता तनुतरविलसन्मध्यतुङ्गस्तनी या
सुभ्रूनेत्राखिलेन्दुद्युतिमुखकमला हेलती पातु युष्यान् ॥

Worship of this deity is useful in many ways. She would reveal the good or bad events in dream, destroy rats and other pests, make animals timid and produce good results.

(33) The whole section is devoted to the description and efficacies of the Aṣṭākṣaramantra having eight syllables. The effect of the hymn is summed up in the last stanza as follows :

इति परमरहस्यं प्रोक्तमष्टाक्षरस्य
श्रुतिनिगदितमेतत् साधनाद्यं समासान् ।
हरिचरणसरोजे भक्तिभाजां जनानां
प्रियहितमखिलार्थप्रार्थये हेतुभूतम् ॥

The Brahmins should chant this with Praṇava while Śūdras ladies and people of lower castes should use it without Praṇava. Nārāyaṇa is the deity to be propitiated to acquire the benefits of the hymn.

नीलाम्बुदश्यामलकामलाङ्गः पूर्णेन्दुबिम्बद्युतिवक्त्रपद्मः ।
 रत्नप्रभोद्भासिकिरीटरोचिस्संभिन्ननीलालकभाररम्यः ॥
 सत्कौस्तुभोद्भासिविलोलहारः श्रीवत्सलक्ष्मीरुचिरोरुवक्षाः ।
 आपीतकौशेयविशेषरम्ये कटिप्रदेशे विपुले दधानः ।
 शङ्खं च चक्रं जलजं च नक्रं दधत् तलैः पादकराम्बुजानाम् ॥
 सर्वाङ्गसौन्दर्यगुणैकलक्ष्मीं विभर्ति यस्मात् पुरुषोत्तमोऽसौ ॥

In these stanzas a good description of the god is given along with his several attributes. This is most effective among the Vaiṣṇavamāntras.

(34) In this section Śrīkarāṣṭākṣara is enumerated. Viṣṇu, the lord may be meditated upon by the Sādhaka as follows :

क्षीराब्धौ हेमपुलिने दिव्योद्याने मनोरमे ।
 अधस्तात् कल्पकतरोर्होमसिहसनाम्बुजे ॥
 ध्यायेत् ताक्ष्यसमारूढं तप्तहाटकसन्निभाम् ।
 शङ्खचक्रगदाब्जानि धारयन्तं चतुर्भुजम् ॥
 दिव्यपीताम्बरधरं विचित्रमुकुटोज्ज्वलम् ॥

The Mantra is also called Viṣṇuhṛdaya. With some modification it becomes Gopālakamantra where God Kṛṣṇ is worshipped as a boy. The following stanzas may be used for meditation.

बालं प्रत्यग्रनीलोत्पलदलजलदश्यामलं कोमलाङ्गं
 व्याकोशाभोजनेत्रं कनकमणिलसद्भूषणं पीतवस्त्रम् ।
 बर्हापीडं विचित्रोज्ज्वलमकरलसत्कुण्डलं चारुवक्त्रं
 कृष्णं दोर्भिश्चतुर्भिर्धृतजलजगदापद्मचक्रं स्मरामि ॥
 श्रीवत्सोद्भासि वक्षः स्थलगतविलसत् कौस्तुभोद्भासिलक्ष्मी-
 व्यामिश्रालोलहारं मधुकरनिकरानीलकेशालकान्तम् ।
 ध्यायेत् पूर्णेन्दुबिम्बामलमुखकमलं फुल्लपद्मायताक्षं
 देवं गोपालवेषं दिवि सुरमुनिभिर्वन्द्यमानं मुकुन्दम् ॥

He may be worshipped thrice a day. In the morning the lord is surrounded by the cowherd damsels ; plays the flute and grazes the cows. In mid-day he is under a celestial tree surrounded by sages and celestials. In the evening he is in the Vṛndāvan garden performing the Rāsa dance with damsels. Thus he may be worshipped in different ways.

(35) The section is devoted to Nṛharimantra. The hymn praises the incarnation of Viṣṇu as Narasimha. Another aspect of the god is named as Pātālanarasimha. The form of the god for meditation is given as follows :

अकलङ्कशरच्चन्द्रसहस्रधवलद्युतिम् ।
 उत्फुल्लरक्तकमलनेत्राङ्घ्रिकरपल्लवम् ॥
 सिंहवक्त्रं लसद् दंष्ट्रं व्यात्तरक्तमुखाम्बुजम् ।
 त्रिनेत्रं भ्रुकुटीभीमं विद्युत्पिङ्गसटाच्छटम् ॥
 योगपट्टपिनद्धाङ्गं स्वासीनं पङ्कजासने ।
 व्यत्यस्तपादयुगलं जाम्बवर्णमुजद्वयम् ॥
 सर्वाङ्गसुन्दरतया भूषणानां विभूषणम् ।
 दैत्येन्द्रदारणप्रीत्या ब्रह्मन्नाननपङ्कजम् ॥

The worship of Narasimha is beneficial to all. Numerous are the benefits for the devotee. Pātālanarasimha is just another aspect of the god. The god may be represented in a painting for worship. Here the god is conceived as the destroyer of Hiraṇyakaśipu. On his body the blood and the intestines of the demon are to be noticed. While two of his hands are engaged in holding the body of the demon, the other six hands carry different weapons. The gods pleased by his action of destroying the demon attend on him enlogising his qualities. Ekākṣaramantra relating to Nṛsimha is also very powerful. It destroys the sin of humans acquired even in previous births. Here the god may be drawn in a canvas or carved as an idol having only four hands.

(36) Mahāvarāha and Varahaikākṣara are the two Mantras dealt with in this section. The difference between the two is very little. The form of the god is described as follows :

कालाम्बुदचयप्रख्यं वराहवदनं विभुम् ।
 चतुर्भुजं शङ्खचक्रगदाभयवरप्रदम् ॥
 त्रैलोक्यपूर्णवपुषं सुस्थितं पङ्कजासने ।
 किञ्चिदुत्थानपोत्रोत्थदंष्ट्रासीनसुन्दरम् ॥
 श्रीवत्सकौस्तुभोरस्कं मकुटादिविभूषणैः ।
 भूषितं पीतवसनं स्वैक्यं ध्यात्वा जपादिषु ॥
 पूजयेन्मानसद्रव्यैः प्रतिमादिषु चार्चयेत् ॥

The Mantra is useful for acquiring wisdom and poetic talent in addition to various other benefits.

(37) The worship of Sudarśana, the disc of Viṣṇu is detailed in this section. A superhuman form is given for the purpose of meditation.

रक्तं रक्ताम्बराढ्यं स्फुरदरुणमणिद्योतितानेकभूषं
द्रष्टाशुभ्राट्टहासोत्कटविकटगलद्वल्लिजालोन्नवक्त्रम् ।
शङ्खं चक्रं गदाब्जे मुसलमपि धनुः सेषु पाशाङ्कशे द्वे
बिभ्राणं साष्टबाहुं कपिलकचदृशं विष्णुचक्रं नमामि ॥

The benefits of the hymn are many. The Sādhaka will acquire even superhuman powers. The prowess of the hymn is described as extraordinary. It often assumes the form of a terrible demoness especially when it embarks on an act of destruction. Flame of fire emerges from the mouth of this hideous feminine form. Dark limbs and burning eyes characterise it.

For the benefit of the common man a Sudarśanayantra also is described. This amulet will bring good fortune for those who wear it.

(38) Trailokyamohanamantra forms the topic of the section. Viṣṇu is the form of Vāmana conquered all the three worlds with his three steps and redeemed it from Mahābali. Hence Vāmana is the deity worshipped in this hymn. As a preliminary rite, Viṣṇu himself is to be propitiated. The form of Vāmana is described as follows :

क्षीरोदेन्दुमृणालकुन्दधवलः पद्मेन्दुबिम्बाननो
हस्ताभ्यां दधिभक्तपूर्णचषकं कुम्भं च पूर्णामृतम् ।
बिभ्रन् मौलिविचित्रहारकटकाद्याभूषितः कौस्तुभी
ध्येयोऽन्नाधिपतिः प्रसन्नवदनः पीताम्बरो वामनः ॥

Numerous benefits are described for the sake of the Sādhaka. He is to perform the rites depending on the nature of his desire.

(39) The section is entitled Viṣapratikāra since it gives mantras to counter the effects of poison from snake bites. The last stanza summarises the contents as follows :

इत्थं हिताय खलु देहभृतां समासात्
 नागोद्भवोदयकुलं कृतिहेतुदौत्यैः ।
 सौपर्णमन्त्र विनियोगविधानपूर्वं
 ध्यानानि चैव कथितानि विषापहानि ॥

Serpents belong to four categories—Brāhmaṇa, Kṣatriya, Vaiśya and Śūdra. Their nature, places where they live, the reason for their bite etc., are described here. All cases of snake bites cannot be treated. Only after identifying the nature from the circumstances one should try to treat the victims. It is said :

दंष्ट्राकारं दंशनं कारणं च चेष्टावेगस्थानमर्माणि दूतान् ।
 वाक्यं तारादिङ्निमित्तैस्तिथीश्च ज्ञात्वा कुर्याद् वा न कुर्याच्चिकित्साम् ॥

It is believed that snakes have two hundred teeth out of which forty-nine inject poison. The seriousness of the bite depends upon the number of teeth pressed in the bite. There are nine Viṣavegas, viz.

रोमाञ्चस्वेदशोषश्च विवर्णत्वं च वेपथुः ।

हिक्का च गलभङ्गश्च स्वापश्च मरणं तथा ॥

The physician should ascertain the condition depending on the omens. The messenger himself suggests the condition of the victim by his dress, appearance, emotions and actions befitting the occasion.

The message itself is suggestive. The number of syllables in the messages may be taken as indicative of the nature of poison. Other omens are also described. Since Garuḍa is the enemy of snakes, his worship is essential. His form is given in a stanza as follows :

आजान्वोः स्ववर्णं हिमगिरिशिखरप्रख्यमा नाभिदेशात्

आ कण्ठात् पक्कवबिम्बीफलनवविकसद्बन्धुजीवोपमानम् ।

आ शीर्षाद् भिन्ननीलाञ्जनचयरुचिरं भूषितं भोगिमुख्यै-

र्व्याप्तब्रह्माण्डमध्यं त्रिभुवननमितं वैनतेयं नमामि ॥

The author also speaks of Amṛtakalās and Viṣakalās which increase and decrease respectively in the first half and dark half of the lunar month. These are located in the different parts of the body as noted in the stanza cited.

अङ्गुष्ठोर्ध्वपदाङ्घ्रिसन्धिषु तथा जानौ च गुह्येततो
 नाभौ हृत्स्तनकण्ठघोणनयनश्रोत्रेषु मध्ये म्रुवोः ।
 शङ्खे मूर्धनि पूर्वपक्षतिथिषु प्रोक्तामृताख्या कला
 मूर्धनि बहुले विलोममुदितारोहावरोहक्रमात् ॥

By pressing the Amṛtakalā in a snake bitten body the poison becomes ineffective and by massaging the Viṣakalā the poison can be controlled from spreading to other regions.

(40) Treatment of the poison of different snakes and insects forms the subject of this section. Poisons injected by a hooded serpent ; Maṇḍoli, Rājila and other varieties of snakes, scorpion, rat, spider, mad dog, ants and other insects are defined and mode of treatment suggested. Appropriate medicines are prescribed giving details of the herbs. Mantras are also prescribed for the purpose. It is clear that the author has consulted many treatises dealing with toxicology in giving shape to the section. He has admitted his indebtedness as follows :

इत्थं विचार्य विधृतान्यति विस्तृतानि
 तन्त्राणि पूर्वगुरुभिर्विहितानि सम्यक् ।
 श्वेलोपशान्तिसुकृताश्रितया समासात्
 सन्दर्शितं सकललोकहितं विधानम् ॥

(41) The section deals with Bālacikitsā, the treatment of children. Babies are troubled by different evil demons causing convulsions, fever etc. There are various authorities on the subject. But two lines of treatment are popularly known. Khaḍgarāvaṇa and Nārāyaṇīya are the two lines adopted here.

तत्र बालचिकित्सायाः प्रकारा बहुधा स्मृताः ॥
 तेष्वदौ मतमाश्रित्य खड्गरावणचोदितम् ।
 नारायणीचोदितं च मार्गद्वयमिहोच्यते ॥

According to the system of Khaḍgarāvaṇa a new born child is often affected by evil demons. For the first three days a particular demon seizes the child. During the next three days it is another demon. Thus after every unit of three days upto thirty-six days demons of various nomenclature and propensity continue to trouble the child. The names of the demons that trouble the child are given as : Nandā, Sunandā, Pūtanā, Mukhamaṇḍikā,

Vilālā, Śakunikā, Śuṣkāṅgi, Jṛmbhikā, Añjika, Revatī, Śilā and Pdākadāhajvara.

These demonic forces trouble children up to the age of twelve, sixteen or seventeen according to different authorities. A doll made of mud resembling the size and shape of the child affected by the demon is to be made and placed in a plantain leaf. Using particular Mantras Khadgarāvaṇa is to be propitiated to ward off the evil effects from the child

According to a different authority quoted the names of the demonic forces are : Pāpinī, Bhīṣaṇī, Jhaṇṭālī, Kākoli, Simhikā, Phaṭkāri, Muktakeśī, Daṇḍinī, Mahāmahiṣī and Rodinī.

These affect the child during the first ten days. Then after every month a particular demon is likely to cause troubles. The sequence of the evil force after every month is as follows : Pūtanā, Makuīā, Gomukhī, Piṅgalā, Hamsikā, Paṅkajā, Śitalā, Yamunā, Kumbhakarṇī, Tāpasī, Rākṣasī and Capalā. Every year a new evil force may cause trouble. These forces are named in annual sequence as follows : Yātanā, Rodinī, Caṭaka, Cañcalā, Dhāvanī, Yamunā, Jātavedasī, Kālinī, Kala hamsī, Devadūtī, Palitā, Vāyavī, Yakṣiṇī, Muñjakamukhī, Vānarī, Bandhavati and Kumārī.

All these forces are to be propitiated by offering oblations. Various deities are to be invoked to protect the different parts of the child. For instance :

विष्णुस्ते पूर्वतः पातु रुद्रो रक्षतु दक्षिणम् ।
ब्रह्मा तु पश्चिमे पायात् स्कन्दो रक्षत्वथोत्तरम् ॥
उपरिष्ठात् तथा सूर्यः पातु त्वाधश्च वासुकिः ।
पायाच्च त्वामधो वत्स शिष्टाः काष्ठाः समीरणः ॥

The various ailments caused by the evil forces during particular stages of childhood are also enumerated in detail.

(42) The section is devoted to Grahaceṣṭā—the symptoms of people seized by evil demonic forces. Eighteen such forces are enumerated.

निस्तेजदेवासुरनागायक्षगन्धर्वरभः पितृहेद् भस्माः ।
योन्युद्भवाः कश्मलकाः प्रलापा विघ्नाः कुशान्त्याश्च पिशाचभूताः ॥
अष्टादशविधास्त्वेवं ग्रहा गृहल्लन्ति मानवान् ॥

In addition, spirits like Unmāda, Apasmāra and Brahmarākṣasa also seize people, desirous of being propitiated by oblations or of a having sexual enjoyment with the victims or with an intent to kill them. They are either quiet or cruel in their disposition. Only people of certain conditions are seized by such evil forces. Those who are angry, intoxicated by joy, frightened, lonely, separated, deprived of belongings and out of their senses are afflicted. Similarly women in certain situations like pregnant, nude, in menstrual period, lustful, intoxicated by liquor, walking the streets alone during night, anointed with oil and despised, become the target. Such people show unnatural actions and behave strangely. They emulate the actions of other castes, have convulsions and suffer loss of consciousness etc.

विकृतनेत्रः पतितो विसंज्ञः फेनं वमन् सङ्कुचिताङ्घ्रिहस्तः ।
 क्रन्दन् सुभीमं विदशंश्चदन्तान् मत्तस्त्वपस्मारयुतः सुखी च ॥
 पठन् वेदान् कुशान् धत्ते द्विजानुष्ठानकृत् सदा ।
 देवान् यजित विप्रांश्च ग्रहंश्च ब्रह्मराक्षसः ॥

Remedial measures like treatment with medicines and Mantras may be taken only after ascertaining the intention of the force occupying the body of the patient. When gentle methods like propitiation by oblations fail, cruel and hard measures may be resorted to. In the second category the clay model of the person may be pierced, cut into pieces and offered as oblation in sacrificial fire. The evil forces may be chided, chastised and beaten up to persuade them to leave the body of the affected person. It is held :

पूर्वं ग्रहाणामभिवाञ्छितार्थे बलिप्रदानैस्तनुताच्चिकित्साम् ।
 यदा न मुद्यञ्चेन्मृदुभिः प्रयोगैस्ततश्चिकित्सां विदध्यातु रौद्रीम् ॥
 आलेपनैर्धूपविशेषबद्धैः क्रूरैस्तथा भर्त्सनताडनैश्च ।
 तत्पुत्तलीच्छेदनवेधहोमैः कुर्याद् विमोक्षं क्रमशो ग्रहाणाम् ॥

(43) The section is entirely related to the nature of Lhūtab-ādhā—demoniac possession and its remedies. Mantras of various kinds are prescribed for the purpose. They are enumerated as useful in various cases. Accordingly Mantras like Khaḍgarāvaṇa, Śūlinī, Vanadurgā, Aghorāstra, Sudarśana, Nṛsimha, Mantrarāja, Aparājita, Vyomavyāpī are effective in dispelling evils from the

body. Some more hymns like Vajragāndhārī and Mahapāśupatā are given. In the last mentioned hymn Śiva is to be meditated upon in the following form.

उद्यत्प्रद्योतविद्युत्ततिहसितजपापुञ्जपिञ्जरूणाङ्गो
रक्ताकल्पो मुखानां दशशताशिरसां चोग्रदंष्ट्रोज्ज्वलानाम् ।
बिभ्रद् दोष्णां सहस्रं प्रतिवदनवमद्वह्निरात्तायुधानां
नागैराभूषितो वः पशुपतिखतात् जाटजूटाहितेन्दुः ॥

Another aspect of Śiva is called Khadgarāvaṇa having five heads and ten hands holding a number of weapons. The god is to be worshipped with the following form.

घण्टाजालविराविमेखललसद्व्याघ्राजिनात्ताम्बरो
घण्टास्थिस्त्रगहीन्द्रभूषणधरो नागोपवीतोज्ज्वलः ।
विद्युत्पुञ्जरुचिर्विभूतिधवलोज्वालाकरालाननो
युष्मान् रक्षतु खड्गरावणशिवश्चन्द्रं कपर्दे दधत् ॥

The various objects to be offered as oblations to the demoniac spirits include, cooked rice, sesamum, milk, parched rice, wheat, corns, flowers, twigs of neem, beans, mustard, curd and flour prepared as a lump. Often an image of the spirit is made with the lump of flour and it is pierced with sharp weapons imitating the act of killing the demon. It is often beaten with a stick to drive away the spirit.

(44) The section deals with Apasmāra or epilepsy which is often considered as a symptom of the possession of evil spirits. Medicines for oral consumption and for inhaling purposes are prescribed. Some of the prescriptions are summed up as follows :

प्रत्येकं कुडुबं तु यष्टिमधुकं हिङ्गोश्च सिन्धोः पृथग्
विशत्या कुडुबैर्गजेन्द्रसलिलं पञ्चांशकं गोघृतम् ।
कूष्माण्डस्य रसो भवेद् द्विगुणितोमूत्राज्ययोः याचितं
तत् पीतं च धृतं तथा नसिकृतं हन्यापदस्यारकान् ॥

(45) The section deals with Jvarādicikitsā—treatment of fever and other illnesses. Both medicine and Mantra are prescribed. When the affliction occurs on certain days it becomes incurable. In certain cases the disease will be cured only after several days. Fever is classified as of eight types :

ज्वरभेदास्त्वष्टाभिदा वातात् पित्तात् कफादपि ।
सन्निपाताद् वातपित्ताद् वानश्लेष्मविमियणात् ॥
श्लेमपित्ताच्चाभिघातादित्युक्तोऽष्टाविधो ज्वरः ॥

The symptoms of each type are given. The fever is often classified as Vaiṣṇava or Śaiva. Proportion of respective deities with Mantras and rituals is suggested. Jvara is often personified as a deity with the following form :

उग्रं त्रिणेत्रं भसितावदातं भस्मायुधं वामवरप्रदानम् ।
आताम्रमाल्यादिकमेकदंष्ट्रं ध्यायेज्ज्वरं पिङ्गजराकिरीटम् ॥

Medicines for certain other common diseases are also prescribed along with the symptoms of illness. Invocation of presiding deities is also suggested by the author.

(46) Miscellaneous diseases and their treatment are described in this section along with their remedies. Diseases of the eye, nose, throat, head, ear etc., are detailed here. The following stanzas sum up certain prescriptions which are efficacious.

सूर्यावर्तस्य शिग्रोर्मधुपदिनकृतोः सिन्धुवारस्य जात्या
रम्भायाः कारवल्याः सुरसलशुनयोः स्वे रसे तुल्यभागे ।
तैलं पक्वं यथावत् श्रुतिपुटनिहितं कर्णशूलं च पूयं
बाधिर्यं तद्व्रणं च प्रशमयति यथा भारतं पापजातम् ॥
पथ्याक्षामलनीलिका मधुकरीवाराहिमुण्डयोऽमृता
ब्रह्मागश्च पुनर्नवा सतुरगा रक्तं तथा पीतकम् ।
चूर्णीकृत्य समांशकं शतपुरं कान्तं तदध्वीगतः
क्षौद्रालोलितमश्नतोऽब्दमजरं स्याच्चाभारं तद्रपुः ॥

(47) Ābhicāra or exorcism is resorted to by people to destroy their enemies. Magical spells are often employed for malevolent purposes. Such acts are often called Kṣudras. There are seven types of spells that bring about different effects. There are enumerated as Stambha, Vidveṣa, Uccāṭa, Māraṇa, Bhrānti, Utsādana and Yoga. For effecting these ends, medicines, mantras, yantras and sacrifices are employed. These may be used against enemies only.

अथाभिचाराः शत्रूणां धर्मवेदद्रुहां स्मृताः ।
ते च सप्तविधाः स्तम्भविद्वेषोच्चादमारणैः ॥

भ्रान्त्युत्सादनयोगश्च यन्त्रमन्त्रहुतादिभिः ।
सिध्यन्त्यौषधयोगैश्च तत्तत्तन्तनिदर्शनात् ॥

There are certain principles for the employment of evil spells. It is said that such acts should not be perpetrated against Brahmins and kings. These may be used to control desperadoes and villainous people as an act of self defence. Before performing such rites one should protect oneself from bad effects. Once the result is achieved the remedial rites should be done.

क्षुद्रकृत्यामिति यत् प्रदर्शितं तन्न विप्रनृपयोः प्रयोजयेत् ।
आततायिषु च पापकारिषु श्रेयसेऽवनकृते प्रयोजयेत् ॥
प्रागात्मनः कारयितुश्च रक्षां कृत्वा तु कुर्यादरिनिग्रहाद्यम् ।
सिद्धेऽथ कृत्ये कृतनिष्कृतिः सन् प्राज्ञः प्रतीकारविधिं विदध्यात् ॥

Dhūmāvātī, a yorrible demoniac spirit is the presiding deity to be invoked in the dead of the night preferably in a burial ground. The ghastly form of the spirit is described as follows :

दीर्घाकारातिकृष्णा कृशविकटतनुर्मुक्तकेशी विरूपा
वक्रोत्तुङ्गाग्रनासा प्रविरलदशना वृत्तपिङ्गत्रिणेत्रा ।

स्त्रीभूषा रोमशाङ्गी मलचितवसना काकबाह्वजाह्या
पायाद् धूमावती वः प्रतिनवविधवा धूतशूर्पाग्रहस्ता ॥

The deity resembles a witch specially on the broom in the hand. Another deity to be invoked in this connection is Bhairava form of Śiva with ten hands holding different weapons. In this aspect Śiva appears in a terrible form with a body like dark cloud, reddish hair, wearing the skin of a tiger and serpents entwining his arms. In other words he appears as an embodiment of anger.

Yama, the god of death, is often invoked in this connection. Yamamantra is employed for this purpose. Other mantras like Aghorāstra and Nṛsimha are also used for exorcising evil spirits. Precautions against exorcism also are suggested.

(48) Subjugation by enchantment is often resorted to by people to gain their ends. Hence Mantras for this purpose are prescribed in Tantric texts. Lavanamantra is employed for this purpose. Bhadrakālī is the presiding deity of this spell. Others consider Agni as the deity.

The following stanzas describe the form of Bhadrakālī and Agni to be meditated upon by the Sādhaka in using the Mantra.

काली कालघनोपमा त्रिणयना शूलासिखट्वाङ्गकान्
नागं दक्षिणतोऽन्यतो डमरुकं मुण्डं च खेटं करैः ।

बिभ्राणास्रकपालकं च विलसद् दंष्ट्राहि भूषोज्ज्वला
ध्येया पिङ्गकपर्दसदृशशिरोमाला सुनीलाम्बरा ॥

त्रिलोचनो मेषगतः कपर्दीस्रुवं च शक्तिं वरदामये च ।
भुजैर्दधत् कुङ्कुमपिङ्गवर्णो विभूषितोऽग्निर्ध्वलाम्बराद्यैः ॥

There are some Mantras used for enchantising. Māhendra, Manmatha, Vidyā, and Nityakhnnā are effective for this purpose. There are certain preparations in the form of ink and ointment to achieve this end. It is said by applying the ink on the eyes, the sādhaika will be able to achieve his desires like getting hidden treasures, attracting ladies for carnal pleasures etc.

(49) In this section medical treatment of cows forms the subject. Mantras are also prescribed for the same. Diseases of the cows and their remedies are enumerated. Some of the diseases and their treatment are noted as follows :

आरग्वधत्वचा रात्रि लोणं चिञ्चाफलं तथा ।
शुक्ते पिष्ट्वा हरेत् पीतं गवामुदरबृंहणम् ।
क्षीरे पिष्ट्वा तिलान् पाठामूलं कार्पासपत्रयुक् ।
पाययेद् गां तु गोतक्रे गोविषूचीं हरेत् क्षणात् ॥

Mantras may be written on leaves or metal plates to be tied on the neck of the cows to ward off evil effects and diseases. Such amulets may be tied to cowsheds also for their protection.

(50) The section deals with different substances and their modifications due to chemical and other reactions. The preparation of asafoetida, camphor, musk and camphor-oil are mentioned. Melting agents of different metals are enumerated with their modes of preparation.

(51) In this section certain preparations for amusement are suggested. Methods to cause delusion are prescribed for the amusement of the people. A wide variety of jugglery is noted here. Some of the interesting items may be noted here.

बीजपूरकतैलं तु ताम्रपत्रे निधाय तु ।
धर्मं निधाय मध्याह्ने रथौ सूर्योऽत्र दृश्यते ॥

अगस्ति पुष्पतोये तु भावितं बहुशोऽञ्जनम् ।
स्रोताह्वयमाञ्जितं नेत्रे दिवा नक्षत्रदर्शकम् ॥

The method to see the sun with his chariot is given in the first stanza while in the second the means to visualise stars during day time are mentioned. Effecting invisibility is another trick. By chewing certain leaves one would be able to withstand pain or heat. The application of certain preparations on hands and legs would prevent burning effects of fire. One can save oneself from the effects of poison by taking some specially prepared pills.

Often antidotes are also noted to cancel the effects of delusion. Several interesting items are mentioned in this chapter for the amusement of people. People will be astonished to see many unnatural scenes and effects.

(52) In this section the rites to ensure victory in a battle are detailed. In the age of Kali one cannot avoid struggle and hence it is necessary to deal with the subject. Naturally the author finds justification in discussing this useful topic.

One who desires victory must know the auguries which are connected with five birds. Each of the five birds are related to certain syllables and they respectively represent the five stages of a king like childhood, youth, kingship, old age and death. Enjoyment, march for victory, ruling the kingdom, rest in retirement and passing away at the end of life are the five activities. The five birds, the five stages of life and the five activities are interrelated. Hence it is desirable to look for good omens at every stage of life.

शिखिकण्टकशिगुलूकाः कारण्डवसारसौ च पञ्चैते ।
बालकुमारकनरपतिजरठानीताश्च पञ्चमे षट्के ॥
अशनं यानं राज्यं सुप्तिर्मरणं च पञ्चकर्मेषाम् ।
स्वस्याशाद्यं ज्ञेयं चक्रे शरकोष्ठके विहङ्गानाम् ॥

One should proceed for battle carefully considering the auguries. There are certain Mantras which could stupify the enemy forces. Some Mantras would protect the soldier from wounds caused by swords and arrows. Another hymn would prevent the loss of blood from the wound. Before going to the warfront one should consult the horoscope to determine the span of life. If his life span is short he should divide his wealth and

properties among his family members, perform auspicious rites and worship tutelary deities. If he has a long span of life he should take care to protect his limbs with armours and shields. It is stated :

युयुत्सुनृपतिर्वान्यः सेनानीस्तु भटोऽथवा ।

परीक्षयायुः स्वकं सभ्यगायुष्मांश्चेत् प्रयत्नतः ॥

सुगुप्तदेहः कवची ससहायो युयुत्सुतु ।

हीनायुश्चेत् कलत्रादीन् संविभज्य घनादिभिः ॥

कृत्वा दानं यथावित्तं पुण्यानि च समाहितः ।

स्नातः कृतस्वस्त्ययनः संपूज्याभीष्टदेवताम् ॥

प्रसन्नः संगरं गच्छेत् स्वर्गलोकजिगीषया ॥

Depending on the omens it is possible to ascertain the span of life. If the warrior perceives golden castles in the air he would die within a year. Seeing of golden trees, distorted form in mirror etc., would suggest that he would die in a month. The sight of the shadow of a man in the sky portents a life span of only six months. Loss of sight, smell etc., would suggest that his death is nearing. Such a person should prepare for Mahāprasthana—departure from the world, after sharing his wealth and doing auspicious rites for the well-being in life after death.

On the other hand an unhealthy man should take care to rejuvenate his limbs by drinking elixir and using tonics. Several means for longevity are prescribed. For this both medicines and Mantras are useful. Before taking the tonics purgatives should be taken to clear the bowels. Some of the tonics would restore youth, prevent graying and baldness.

The following are certain observations.

निरम्लक्षारलवणं ब्रह्मचारी त्रिवत्सरम् ।

सहस्रवत्सरं जीवेत् जरापलितवर्जितः ॥

भक्षयेत् प्रातरुत्थाय निरम्लक्षारलोणभुक् ।

क्षीरान्नाशी दिवारात्रं जरां मृत्युं जयेन्नरः ॥

The first part of the treatise consisting of Sāmānyapāda and Mantrapāda comes to an end with this section. The author sums up the contents of the section in the final stanza of the first part as follows :

एवं शक्तिविजृम्भितेन विसरल्लिप्यर्णशब्दात्मकं

विश्वं युक्तविधानदैवतमया मन्त्राः स्वतन्त्रोदिताः ।

रक्षार्थं जगतां गरग्रहरुजां ध्वंसोरिपूणां क्रमा—

दत्रेशानशिवेन नर्म च युधां जैत्रं च सन्दर्शितम् ॥

The second part of the work begins with Kriyāpāda which consists of sixty-four Paṭalas. As suggested by the title it deals with the ritualistic aspect of the Mantras enunciated in the previous part.

(1) The first Paṭala deals with Śīvasadbhāva, Āgamaprāmānya, Tattvamāṭṛkā and Vastunirdeśa.

The existence of Śīva as the supreme power is the main thesis of the section. It is Śīva who enunciated the main principles of virtue. He is not subjected to the power of Māyā. He is the root cause of the universe both for sustenance and destruction and is the abject of the means of knowledge like Pratyakṣa, Anumāna and Āgama. It can be definitely proved that there is one force called Śīva as the agent who is different from all other forces. It is said :

सर्वकर्त्रा शिवेनोक्तं शास्त्रं मुख्यं हि सर्वथा ।

स हि मायादि भूम्यन्तविश्वकार्यस्य कारणम् ॥

शिवः कर्ता विकर्ता च प्रमाणत्रयगोचरः ।

अस्त्येकः स शिवः कर्ता ह्यपरेभ्यो विलक्षणः ॥

योगिप्रत्यक्षतः सिद्धश्चानुमानागमैरपि ॥

The author shows that various schools of thought like Vaiśeṣika Sāmkhya, Vedānta, Cārvāka and Jaina would have to accept the existence of Śīva as the primordial cause of the universe.

Now the reliability of Āgamas is established. Śīva himself proclaimed these Āgamas which are mainly classified as Parā and Aparā. Under the first category called Parā there are twenty-eight Āgamas designated as Śīvajñānabheda. There are ten Āgamas beginning with Kāmikā and eighteen beginning with Vijaya. These together make twenty eight. The second category Aparā consists of fourteen. There are ten beginning with R̥gveda and four beginning with Mīmāṃsā. Both of them together make fourteen. This second category is often called Paśujñānabheda as agent Śīvajñānabheda. The following passages may be noted.

स शिवः स्वमुखोद्भूतरागमैस्तु परापरैः ।
 अनुगृह्णाति हि जगत् भोगमोक्षप्रसिद्धये ॥
 परैः शैवादिभिर्दिव्यैरागमैः पाशमोचकैः ।
 अपरैरपि वेदाद्यैरागमैः स्वमुखोद्गतैः ॥
 स्वर्गादिफलसिद्ध्यर्थं पशुज्ञानप्रकाशकैः ॥

From this it is known that Śiva gave rise to two kinds of Āgamas, Parā called Śivajñāna and Aparā Paśujñāna. The following stanzas enumerate the twenty eight types of Śaivāgamas known as Śivajñāna.

शैवागमस्य भेदाः स्युः प्रथमं कामिकादयः ।
 ततश्चाष्टादशविधा भेदाः स्युर्विजयादयः ॥
 कामिकं योगजाचिन्त्यकारणान्यजितं तथा ।
 दीप्तं सूक्ष्मं सहस्रं चाप्यंशुमान् सुप्रभेदकम् ॥
 शिवभेदसमाख्यानि तन्त्राण्येवं दश क्रमात् ।
 विजयं चैव निःश्वासं प्रोद्गीतं पारमेश्वरम् ॥
 आग्नेयं मुखबिम्बं च स्वायम्भुवमतः परम् ।
 रौरवं माकुटं चैव किरणं लम्बितं तथा ॥
 चन्द्रज्ञानं वीरभद्रं सिद्धं सान्तानिकं ततः ।
 शर्वोद्गीतं च विमलं वातुलं चेत्यनुक्रमात् ।
 रुद्रभेदोद्भवान्येव तन्त्राण्यष्टादशैव हि ॥

There are varieties and sub-varieties for these Tantras which are many. The twentyeight Tantras mentioned in the above stanza are as follows : (1) Kāmika, (2) Yogaja, (3) Acintya, (4) Kāraṇa, (5) Ajita, (6) Dīpta, (7) Sūkṣma, (8) Sahasra, (9) Amśumadbhedā, (10) Suprabhedā, (11) Vijaya, (12) Nīśāvāsa, (13) Prodgīta, (14) Pārameśvara, (15) Agneya, (16) Mukhabimba, (17) Svāyambhuva, (18) Raurava, (19) Mākuṭa, (20) Kirāṇa, (21), Lambita, (22) Candrajñāna, (23) Vīrabhadra, (24) Siddha, (25) Sāntānika, (26) Śarvoddgīta, (27) Vimala and (28) Vātula.

Quoting the authority of Svāyambhuva the author says that there are some more called Pāśupata, Vākula and Somatantra.

पुनः स्वेच्छावतारेषु तन्त्रं पाशुपतं तथा ।

वाकुलं सोमतन्त्रं च जगाद परमेश्वरः ॥

The enumeration of Aparā category is as follows ;

अपरांगमभेदोऽपि प्रथमो दशधः स्मृतः ।

ऋग्वेदोऽथ यजुर्वेदः साम चाथर्व एव च ॥

शिक्षा कल्पो निरुक्तं च छन्दो ज्योतिषमेव च ।

ततो व्याकरणं चैत्र वेदानामित्यतो दश ॥

मीमांसा न्यायशास्त्रं च पुराणं स्मृतिरेव च ।

चतुर्भेदा हि विद्यास्ता सर्वास्त्वेवं चतुर्दश ॥

The above mentioned Vidyās divide themselves into sub-varieties as the different Śākhās of the Vedas, Samhitās and Śāstras. The author states that some people may not agree with this idea that the Vedas originated from the mouth of Śiva. He does not believe the idea that the Vedas are Apauruṣeya. On the other hand they must have originated from an intelligent person who must be reliable also. Otherwise nobody would accept them. Hence Śiva whose reliability is never doubted must be the author of the Vedas and Samitās. He states :

अत्र केचित्तु वेदानामुद्भवं शिववक्त्रतः ।

अज्ञानान्न सहन्ते यत् तन्न वेद हितावहम् ॥

पदवाक्यार्थसन्दर्भगर्भा शब्दमयी श्रुतिः ।

बुद्धिमत्पुरुषोदीर्णा नान्यथैवं प्रदृश्यते ॥

तत्रह्योप्तप्रणीतत्वं शिष्टस्वीकारनिश्चितम् ।

अनाप्तकर्तृकत्वं च न श्रुतेः श्रूयते क्वचिन् ॥

तस्मादत्यन्तमाप्तेन शिवेन श्रुतयोऽखिलाः ।

प्रणीताः सर्वे सर्वकर्त्रेति प्रमाणं जायते सताम् ॥

In holding this view the author follows the tenets of the Svāyambhuvatantra. He also quotes various Smṛtis and Purāṇas in support of the above position taken by him. It is said :

वेदस्य पुरुषः कर्ता न हि यादृशतादृशः ।

किन्तु त्रैलोक्यनिर्माणनिपुणः परमेश्वरः ॥

As already noted in the Sāmānyapāda of the treatise the author enumerates sixteen vowels and fifty consonants. He states that there are thirtysix Tattvas. The word Tattva is derived in the sense "that which survives space, and time till deluge". The following definitions make the idea clear.

- (1) तच्छब्दः प्रकृतार्थे स्यात् त्वम्पदं तस्य भावगम् ।
सन्ततं यत् तत् तत्वं सन्ततत्वं च कालतः ॥
- (2) ततत्वात् सन्ततत्वाच्च तत्त्वानीति ततो विदुः ।
ततत्वं देशतो व्याप्तिः सन्ततत्वं च कालतः ॥
- (3) आप्रलयं यत्तिष्ठति सर्वेषां भोगदायि भुवनानाम् ।
तत् तत्त्वनामधेयं न शरीरघटादिकं तत्त्वम् ॥

The first definition is given by Īśānaśiva while the other two are given respectively in the treatises called Tattvasiddhi and Tattvapraśāsa. The opening section of the Kriyāpāda is concluded with the following stanza reiterating the existence of Śiva.

मुख्ये श्रेयसि भोगमोक्षफलदो विश्वस्य कर्ता सुधीः ।
स्वास्योदीर्णपरापरागमपरज्ञानानुसन्तारणः ।
योजनादिर्विमलो विलक्षणतयान्येध्यः स्वतन्त्रो विभु—
स्तत्त्वैर्वर्णकलादिभिः स विदुषांवेद्यश्च सिद्धःशिवः ॥

(2) According to Śaivāgamas there are six categories called Paśu, Pāśa, Pati, Śakti, Vicāra and Kriyācaryā. Śaiva texts like Matanga, Parā, Kiraṇa, Varuṇa Rāmakaṇṭha, Bṛhatkāḷottara, and Pārameśvara explain these concepts in detail. It is said :

पशुः पाशः पतिः शक्तिर्विचारश्चेति पञ्चधा ।
पदार्थाः स्युः क्रियाचर्या षष्ठी शैवागमोदिता ॥

The author then proceeds to discuss each of these concepts. Before establishing the Tantric position he considers the views of Bauddha, Sāmkhya, Jaiminiya, Naiyāyika and Vaiyākaraṇa. He states his own view as follows.

पशुस्त्वमूर्तः खलु नित्यनिर्गुणः
स निष्क्रियो ज्ञप्रभुदेहगोचरः ।
मलादशुद्धोऽपि च भोक्तृतां गतः
स्वकर्मणामीश्वरमायया वृतः ॥

स्वयं तु किञ्चित्तयाथ रागतः
स रञ्जितः सत्वरजस्तमोगुणैः ।
तथापि बुध्यादिभिरेव बुध्यते
विचिन्तको भोगविधायतृष्णया ॥

Other Śaiva texts also are quoted by him and they also more or less agree with his views.

Then the concept of Pāṣa sometimes called Varuṇapāṣa is discussed. A threefold division into Mala, Māyā and Karma is attempted.

तथैव पाशस्त्रिविधास्तु देहिनां

मलं च मायाप्यथ कर्म सञ्चितम् ।

तदाणवं नाम मलं सहोद्भवं

यदेव मायेयककार्मणाह्वयम् ॥

Mala is defined as :

अनात्मभूतेऽत्र कलेवरे पशोर्यदात्मबुद्धिर्ममता च वस्तुषु ।

असत्सु क्षद्बुद्धिरितीह तत् त्रयं मलाख्यमज्ञानमिदं परिस्फुटम् ॥

Accordingly Mala is a form of ignorance. A feeling of attachment and wrong cognition are its characteristics. Māyā stands for the affection of Tattvas and it is defined as follows :

मायेत्युक्ता कलाद्यात्र क्षित्यन्ता तत्त्वसंहतिः ।

यस्यां विश्वप्रपञ्चोयं सहाभिख्यातगोचरः ॥

सर्वकार्यं यनोमाति मायातत्त्वमतः स्मृतम् ॥

Karma is classified into two categories, the meritorious and the result of the sinful activities. Again these are of three types, mental, caused by words and physical.

कर्मापि च स्यात् द्विविधं कृतंप्राक्

पुण्यात्मकं चाप्यथ पापकं च ।

ते च त्रिभेदे खलु मानसं प्राग्

वागजं च शारीरमिति क्रमेण ॥

Pati is identical with the supreme power Śiva who is omniscient, free and always contented. He is omnipresent and beyond the principles of Tantra. His prowess could not be measured.

पतिस्तु शुद्धः शिव एव नित्यस्तृप्तश्च सर्वज्ञगुणः स्वतन्त्रः ।

अनादिबोधोऽयमलुप्तशक्तिः सोऽनन्तशक्तिर्निखिलाध्वपालः ॥

Śaktivicara considers the personification of Śiva's prowess as capable of giving everything. It is like the lustre of a lamp. According to some authority this Śakti is of sixteen kinds. These powers have certain qualities which represent different aspects of

creation, sustenance and destruction Though Śiva himself is without an attribute he assumes these powers for sake of the universe. Thus he possesses the qualities of Icchā, Jñāna and Kriyā.

शिवस्य शक्तिः परमार्थसूक्ष्मा चित्तिः स्वतन्त्राखिलसिद्धिहेतुः ।

प्रमेव दीपात् तु शिवादभिन्ना जगद्भवोन्मीलनबोधदक्षा ॥

तत्त्वेन सा चेश्वरसंज्ञितेन युक्ता चतुर्भिर्भुवनैः समग्रा ।

इच्छाक्रियाज्ञानमयी त्रिभेदा भिन्ना पुनः षोडशधा च शक्तिः ॥

Vicāra is the deliberation over the twenty six ways of the world. These ways are dependent on the actions of Puruṣa.

षड्विंशतिर्यो भुवनादृव भेदो विद्यासविद्येश्वरतत्त्वयुक्तः ।

तस्यापि पञ्चादिपुरोदितानां मीमांसनं चात्र विचारमाहुः ॥

Kriyācaryā deals with Nitya, Naimittika and Kāmya types of religious rites.

क्रियेति च स्यादिह कृत्यचक्रं दीक्षादिसंस्कारविशेषयुक्त्या ।

स नित्यनैमित्तिककाम्यकर्मत्रयार्ह्यं तद्युगलं पदार्थः ॥

The section is concluded with a statement that these six categories are the essence of Śaivatantra and that properly pursued they would yield results as in the case of a celestial tree. In this virtuous action is of paramount importance.

(3) The section deals with the daily rites of a religious-minded man. Bathing in the morning, smearing of ashes, performance of morning, noon and evening prayers, and offering the libations of water to the manes form the daily routine.

The daily routine starts with the clearing of the bowels, washing the face, cleaning the teeth and taking the morning bath. For bathing a river is always preferred. Recitation of Aghamarṣaṇa hymn will wash away the sin as the salt melts in water.

यथा जलोघे लवणस्य सञ्चयः प्रयाति सद्यो विलयं महानपि ।

तथा महानप्यधमर्षणोऽहसां चयो विनाशं व्रजतीति निश्चितम् ॥

At the time of bath Ācamana or sipping water is considered auspicious. This must precede the prayers. The sanctity of this is explained as follows :

हृत्कण्ठास्यगताः पुनन्ति विधिनैवापो द्विजातीन् क्रमात् ।

त्रिः पीता वृषलस्त्रियावपि तथा कुण्डानुलोमादिकान् ।

आचम्य त्रिरपस्त्रिवेदपुरुषाः प्रीणन्ति निर्माष्टि यद्

द्विः साथर्वषडङ्गयज्ञपुरुषाः प्रीतास्युरप्यञ्जनयः ॥

The prayers at the three junctures of the day should be with Mantras. The sun is to be worshipped in all the three junctures contemplating his power Sāvitrī in different forms. This prowess of the sun assumes divergent forms at morning, noon and evening. Hence three separate forms to be meditated upon are given as follows to be worshipped depending upon the time.

हंसारूढां स्वतेजोगणमणिवसनालेपनामब्जनेत्रां

वेदास्यामक्षमालां स्रुवमथ कलशं दण्डमप्यादधानाम् ।

ध्यायेद् दोर्भिश्चतुर्भिस्त्रिभुवनजननीं पूर्वसन्ध्यां तु वन्द्यां

सावित्रीमृक्सवित्रीमभिनववयसं मण्डले चण्डरश्मेः ॥

ताक्ष्यारूढाम्बुजाक्षी शतमुखमणिभा शङ्खचक्रे दधाना

दोर्भिर्युक्तां चतुर्भिस्त्रिभुवनजननीं जगतां या यजूंष्युद्गिरन्ती ।

व्यालोलानेकहारद्युतिरुचिरुचिरा वैष्णवी मध्यमेऽह्नेः

सावित्री ध्येयरूपा विलसति सवितुर्मण्डले धीतवस्त्रा ॥

पञ्चास्यां षिङ्गविद्युत्ततिरुचिरजटामण्डलां चन्द्रमौलिं

रङ्गद्भूषाभुजङ्गोत्फणफणिकिरणोद्भासिभस्माङ्गरागाम् ।

ध्यायेत् खट्वाङ्गशूलाभयवरदकरां व्याघ्रचर्मम्बराढ्यां

सावित्रीं सत्रिनेत्रां परिणतवयसं सामसृति दिनान्ते ॥

Presenting libations of water to the manes of the departed ancestors is an obligatory ceremony. Similarly libation of water should be offered to the ten quarters of the earth, namely the eight quarters plus sky and ground. The regents of the quarters also should be propitiated. It is ordained, that such performances are capable of removing all kinds of sins. While offering libations the lords of the respective quarters should be meditated upon and eulogised using Mantras.

Āgneyasnāna, the purification of the limbs by smearing ashes over the body also is ordained after taking bath in water. Ashes from the wildfire or burnt cowdung may be used for this. Those who are afflicted with diseases are prohibited from bathing in water. They have to purify themselves by smearing ashes which would be beneficial to their health.

स्नानं प्राग् वारुणं कृत्वा पश्चादाग्नेयमाचरेत् ।

एवं सकृत् तथाशक्त्या स्नातोऽम्भसि विचक्षणः ॥

भस्मस्नानाधिकारी स्यान्नान्यथा मुनिपुङ्गव ।
 रोगपीडावशात् स्नातुमशक्तो वारुणे यदा ॥
 आग्नेयमेव तस्येष्टं रोगप्रशमनं च तत् ।
 आग्नेयं भस्मना स्नानमखिलाघानिबर्हणम् ॥

The importance of performing the daily rituals is stressed in the concluding stanza of the section as follows :

सन्ध्योपास्तिप्रसङ्गादिति विधिविहितं नैत्यकं कर्मचक्रं
 संक्षेपात् शैवतन्त्रे स्मृतमिह कथितं लिङ्गिनां वर्णिनां च ।
 दृष्टादृष्टेष्टसिद्धिप्रदमिह मुनिभिः सेवितं चेति सन्तः
 स्वीकुर्वन्तु स्ववित्तं स्वयमिव सुहृदः सत्पथा वर्तयन्तः ॥

(4) The section is devoted to the purification of body and mind. The first one is easily done by taking bath. For the second Yogic practices are necessary. Concentration of mind is essential for this. Only after performing this kind of dual purification one becomes eligible for meditation, chanting of Mantras etc. The section begins thus :

प्रणम्य शम्भुं शशिखण्डशेखरं भवं भवछेदकरं समासतः ।
 सभूतशुद्धिक्रममात्मशोधनं निगद्यते योगजपादि सिद्धये ॥

This kind of purification is useful for retaining health and avoiding ailments. The final stanza of the section exhorts people purify themselves.

नहि सलिलविशेषैः केवलं क्षालनाद्यैः
 प्रभवति परिशुद्धिर्यन्मलिष्टं शरीरम् ।
 द्विविधमितिह सद्भिः सान्तरङ्गात्मशुद्धिः
 सविधि समुपदिष्टां तां भजे नित्यशोऽपि ॥

(5) The section deals with Upacāras or articles of worship. The worship is of three kinds Jyestha, Madhyama and Adhama depending on the number of items employed. The Sādhaka can choose for himself the particular mode in accordance with his wish or capability. Accordingly in the first type, sixteen modes are enumerated. In the second type the number is reduced to ten while in the third only five items are included. The following stanzas give the respective items giving sixteen, ten and five modes of worship.

आसनावाहनार्घ्याणि पाद्यमाचमनीयकम् ।
 साङ्गोपाङ्गं तथा स्नानं वसनाभरणानि च ॥
 गन्धपुष्पे तथा धूपो दीपश्चरुनिवेदनम् ।
 अग्निकार्यं नमस्कारो जपपूजासमर्पणम् ॥
 इतिषोडश चोद्दिष्टा ह्युचाराः चसमासतः ।
 पाद्यमर्घ्यं तथाचामः स्नानं गन्धश्च पुष्पकम् ।
 धूपदीपनिवेद्यानि नमस्कारश्च ते दश ॥
 मध्यमायां तु पूजायामुपचाराः प्रकीर्तिताः ।
 गन्धं पुष्पं धूपदीपौ निवेद्यं पञ्चैतेस्युस्तूपचाराः कनिष्ठे ॥

Āsana is the pedestal on which the deity is seated. It stands for the location or seat in which the idol is fixed.

आधारो वेत्यासनं देवतायाः स्वासीनास्मिन् पूज्यते देवतेष्टा ।
 घातो रसित्यस्य चैवोपवेशः सिद्धस्तस्मादासनं प्राक् प्रशस्तम् ॥

Āvāhana is the invocation of the deity in idol or other substances. It can be conception also where a visible form is not installed. By this the deity is persuaded to be present to partake of the oblations. There are five ingredients for this invocation. They are respectively called Sthāpana, Sannidhāpana, Sannirodha, Amṛtikaraṇa and Avakuṇṭhana each representing different stages of invocation.

स्वत एवाभिपूर्णस्य तत्त्वस्येहार्चनादिषु ।
 सादरं सम्मुखीभावं तदावाहनमिष्यते ॥
 आवाहनाङ्गभूतानि स्थापनं सन्निधापनम् ।
 सन्निरोधामृतीकाराववकुण्ठनमेव च ॥

There are two types of oblations conceived as Arghya. It can be six or eight things in the case of Śaiva worship. These become Viśeṣārghya if the materials are fortified by Mantras before the actual offering is made, Otherwise they become Sāmānyārghya.

गन्धपुष्पाक्षतकुशा दूर्वाग्निं च तथोदकम् ।
 भोजेन्द्रब्रह्मशम्भूकतं षडङ्गार्घ्यमुदाहृतम् ॥
 कुशाक्षततिला दूर्वा गन्धः पुष्पं यवास्तथा ।
 क्षीरं चाष्टाङ्गमर्घ्याम्भिः शैवं स्याद् विजयोदितम् ॥

Pādyā is the sanctified water given to the deity for ceremonial washing of the feet. It is also used for sipping when purified by

Mantras. Ceremonial bathing of the idol is necessary. After removing the previous day's garland etc., oil is to be applied on the idol. At the time of bathing, this oil is to be removed by the flour of wheat or beans. When water is poured, there should be the beating of drums and other musical instruments. After this the water is to be dried up using fresh clothes. When the deity is conceived in a picture, diagram etc., there is no place for ceremonial bathing. Then the idol is to be decorated with clothes, ornaments and garlands. Incenses and lamps should be used for worship. Cooked food and other items of oblations must be offered to the deity every day.

The number of Upacāras differ according to different authorities. Some consider that there should be twenty-five or thirtysix modes of worship. Śaiva tantras prescribe details for these items. The section is concluded with the following observation.

इति निगदितमार्गास्तूपचाराः प्रदिष्टाः
 पृथगिह परिपाट्या शैवतन्त्रेषु दृष्टाः ।
 यजनविधिषु शम्भोर्बोदितव्या यथावत्
 स्वभिमतफलसिद्धिः स्यात् यथा भक्तिभाजाम् ॥

(6) There are six major aspects for the rituals. They are Mantra, Mudrā, Kuṇḍa, Maṇḍala, Dravya and Sādhaka. The presence of these is essential for a Tantric rite. It is said :

अङ्गैः षड्भिः स्यात् क्रियायाः प्रासद्धि-
 मन्त्रामुद्राकुण्डवन्मण्डलानि ।
 द्रव्यावाप्तिः साधकाश्चेति सम्यग्
 वक्ष्यन्ते तान्यत्र तन्त्रोदितानि ॥

In the Tantric system Mantra is most important for worship. The word Mantra has two aspects, Manana-meditation and Trāṇa-protection. It is held :

मननत्राणधर्मित्वं वाचके दैवतस्य तु ।
 यत्र तन्मन्त्रसंज्ञं स्याद् ह्रस्वदीर्घादिलक्षणैः ॥
 मननात् सर्वभूतानां त्राणात् संसारसागरात् ।
 मन्त्ररूपा हि तच्छक्तिर्मननत्राणधर्मिणी ॥

The Pranava is considered as Mūlamantra which represents Śabda-brahma. The fifty consonants are identified with the limbs of goddess Śakti. She is considered as Lipidevatā whose form is to be meditated upon by the Sādhaka.

मूलमन्त्रो विनिर्दिष्टो ब्रह्मभिः स्वाङ्गसंयुतः ।
अकारश्चाप्युकारोऽथ मकारो बिन्दुनादवान् ॥
नाराख्यः प्रणवो ह्येष शब्दब्रह्मात्मको मतः ।
पञ्चाशद्वर्णरूपा या मातृका परमेश्वरी ॥

The conception of Lipidevatā is as follows :

मुद्रार्थस्फटिकाक्षसूत्रकलशांश्चाभिभ्रती पुस्तकं
हस्तैर्दक्षिणपूर्वकैस्त्रिणयना शुक्लस्रगालेपना ।
कुन्दाभाक्षरविग्रहा शशिकलां मौलौ प्रसन्नानना
धत्ते या लिपिदेवताम्बुजगता मुक्ताभरालङ्कृता ॥

It is stated that Certain words are to be suffixed to Mantras ending in dative cases. Such words are listed as follows :

नमः स्वाहा वषट् चाथ हुं वौषट् फट् च जातयः ।
चतुर्थ्यन्ताङ्गमन्त्राणामन्ते योज्या यथाक्रमम् ॥

Other words that are suffixed to Mantras include : vidmahe, dhimahi, pracodayāt etc. These words are to be used appropriately depending on the Mantra. They should not be arbitrarily used by the Sādhaka.

(7) This section deals with Mudrās which are certain ceremonial poses of hands employing symbolic positions of fingers. In Śaivāgamas the essentiality of the poses is stressed for performing worship. For the worship of the sun six poses are suggested while in the worship of Śiva ten or more poses of fingers are enumerated.

वक्ष्ये मुद्राः शैवतन्त्रप्रसिद्धा याभिः पूजाकर्मसिद्धिः प्रदिष्टा ।
सूर्यस्यादौ षड् विशेषेण पश्चात् शम्भोर्मुख्याः स्युर्दशान्याश्चवेद्याः ॥

The poses for sun worship are enumerated as six. They are : Padma, Bimba, Niṣṭhurā, Goviṣa, Dhenu and Trāsanī. There are only slight variations between different poses. The following stanzas prescribe the six poses mentioned above.

पद्माकारावाभिमुख्येन पाणी मध्येऽङ्गुष्ठौ शायितौ कर्णिकावत् ।
 पद्माख्येयं सैव संलग्नमध्या सृष्टाङ्गुष्ठा विम्बसंज्ञा तु मुद्रा ॥
 प्राग्वत् पाण्योर्लग्नयोरङ्गुलीनामग्रेऽङ्गुष्ठोच्चालनान्निष्ठुरा स्यात् ।
 बद्ध्वा मुष्टिं दक्षिणामास्फुरन्त्यौ मुक्त्वा तर्जामध्यमे गोवृषाख्या ॥
 अन्योन्यग्रथितसमाङ्गुलीकपाण्योस्तर्जाग्रद्वयसमवेतमध्यमाग्रे ।
 व्यत्यस्तेऽप्यथ तदनामिकाकनिष्ठायुक्ताग्रे भवति हि धेनुसंज्ञमुद्रा ॥

बध्वा दक्षिणहस्तेन मुष्टिं मुत्सृष्टतर्जनीम् ।

तत्तर्जन्या वामतलताडनात् त्रासनी भवेत् ॥

To these six Mudras four more are added for the worship of Śiva. They are : Mahāmudrā, Āvāhanamudrā (also called Sthāpanī) Sannidhāpanī and Vandani. There is only a slight difference between Niṣthurā and Sannidhāpanī. A few more poses for the propitiation of Śiva are enumerated as Kālakarṇī, Veṣṭitalinga (which is identified with Dhenumudrā) and Pañcamukhī. According to a different conception five poses of fingers are given. They are called Śakti, Śūla, Dravya, Samhāriṇī and Kṣamāpāṇī.

(8) This section deals with various types of sacrificial pits for offering oblations and Tantric diagrams of various colours and sizes. The sacrificial pit is to be dug in the ground to kindle the sacred fire in which oblations are to be offered. Eight types of pits are enumerated depending on their shape. The size can be fixed accordingly. The varieties given are as follows :

कुण्डं प्रशस्तं चतुरश्रमादावश्चत्थपत्रं च तथार्धचन्द्रम् ।

तद्वत् त्रिकोणं त्वपि वर्तुलं स्यात् षट्कोणकं पद्ममथाष्टकोणम् ॥

It can be of the shape of Caturaśra-square, Aśvatthapatra like a leaf of the fig tree, Ardhacandra-crescent-shaped, Trikona- triangular, Vartula-circular, Ṣaṭkoṇaka-hexangular, Padama-like a lotus flower, and Aṣṭakoṇa octagon. The standard measurements for each type are given. But a bigger size also is permitted provided the proportions are kept accordingly. Descriptions of some of these sacrificial altars may be noted here. The one called Aśvatthapatra is defined as follows :

श्रुत्येकांशं तु सीम्नोर्बहिरपि पुरतोऽथाङ्घ्रित्वाम्बुनाथे

तन्मानात् सूत्रवस्तनिहितमुभयतः कोणयोर्वर्तयित्वा ।

मध्याद्यन्यस्य कणान्तकमपि परतः कोणयोः पूर्व-चिह्नं
सूत्रे त्वास्फाल्य योनिप्रतिममपि भवेत् कुण्डमश्वत्थपत्रम् ॥

The triangular altar is described in the following stanza.

वेदाश्रे चतुरंशके भुजमितं प्रागंशमाप्याद् बहिः
क्षिप्त्वा मध्यमवारुणाङ्कविहिते सूत्रे द्विधा वर्तिते ।
स्यातां द्वौ शफरौ तयोश्च युरतश्चाङ्केऽथ सूत्रत्रयं
क्षिप्त्वा नैऋतदिङ्मुखे भवति तत् कुण्डं त्रिकोणाह्वयम् ॥

The variety called Śaḍaśra or hexangular has the following features.

बाह्यस्थं षष्ठमंशं शतमखवरुणस्थापितं वेदकोणे
मध्ये संस्थाप्य सूत्रं सममिह तु तयोर्वर्तयित्वा तु बाह्ये ।
चत्वारस्तत्र मत्स्यास्तदनु धनददिग्दक्षिणस्थे च सूत्रे
तत्रस्थेऽप्येव चिह्नेष्वथ समपतिते स्यात् षडंशं तु कुण्डम् ॥

The descriptions of other types are also vividly given and the following lines indicate the name of the variety.

चतुरंशं भवेत् क्षेत्रं चतुष्कोष्ठं समं शुभम् ।
परिवर्त्य भवेत् कुण्डं वर्तुलं तत् सुशोभनम् ।
कुण्डार्धमायतान्यष्टौ कृत्वा स्यात् पद्मसंज्ञितम् ॥
अर्धं चन्द्रसमाकारं कुण्डं भवति शोभनम् ॥
कुण्डं स्यादष्टकोणं सुरचिरमथवाप्यर्धदिकसूत्रकोणैः ॥

These are the shapes prescribed for sacrificial pits where oblations are offered.

The above varieties are applicable not only to pits for kindling fire but also to sacred ground where diagrams of flour and other colours are drawn. Caturaśra and other names suggest only the outward shape of the diagram. But numerous sub-divisions are made into each of these types. The following stanzas deal with divisions of the square type

चतुरंशं तु संसाध्य द्व्यष्टधा विभजेत् पुनः ।
षट्पञ्चाशच्च कोष्ठानां द्विशतं चात्र वै भवेत् ॥
षण्णां षड्भिस्तु कोष्ठैर्लिखतु सरसिजं मध्यदेशेऽस्य बाह्ये ।
पङ्क्त्या पीठं च पीठाद् बहिरपि परितः पङ्क्तिर्युग्मेन वीथीम् ॥

तद्बाह्ये पङ्क्तियुग्मे दिशि विदिश तथा द्वारकण्ठोपकण्ठान् ।
गलांश्चैवोगसल्लाननलनिर्ऋतिवावाटवीशकोणेषु कोणान् ॥

These stanzas give the numerous divisions of a diagram. Each of these divisions are to be covered for filled up with powders of different colours like white, yellow, red, blue, black. The materials for making these coloured powders are mentioned as follows :

शालीयपिष्टं सितचूर्णमुक्तं हरिद्रमीषत् सितयुक् सुपीतम् ।
कुसुम्भसिन्दूरकजातिरक्तं दग्धैर्यवाद्यैरपि नीलचूर्णम् ॥
शम्यञ्जबिलबादिदलैर्याज्ञिकैः श्यामलं स्मृतम् ।
तत्तद्वर्णैस्तु धान्याद्यैः पूरयेन्मण्डलानि वै ।
मनःशिलारोचनाभ्यां पीतचूर्णं प्रशस्यते ॥

Each of these five colours represents deities. There are specifications as to what colour is to be put in various places of the Maṇḍala-or Tantric diagram. All lines should be drawn using white powder. It is stated:

कर्णिका पीतकर्णा स्याद् रेखाः सर्वाः सिताः समाः ।

Tantric diagrams can be made using costly materials also. Instead of using powders of different colours one can very well fill the columns of diagram with jewels of the respective, Colours. Thus jewels like pearls, topaz, ruby, Sapphire and emerald could be used if one is wealthy enough. This is considered more effective than the ordinary type.

शक्तस्तु वाञ्छेद् यदि सिद्धिमग्र्यां तद् वर्णरत्नैरिह मण्डलानि ।

कुर्यात् तथा मौक्तिकपुष्परामाणिक्यनीलैर्हरितैश्च रत्नैः ॥

Depending on the designs and colours used in particular subdivisions Tantric diagrams are known under different names. The varieties mentioned are : Bhadraka, Sarvatobhadra, pārvatikānta, Latālingasamudbhava, Svastikābja, Svastikabhadra and Cakrāmbuja. The following lines mention the names of some of these types :

स्यात् सर्वतोभद्रमिदं तु कोणे षट्कोष्ठकैकीकरणेन भद्रम् ।

इतीदं पार्वतीकान्तमुक्तं प्रासादमण्डलम् ।

ख्यातं लतालिङ्गसमुद्भवाख्यं तन्मण्डलं शङ्करवत्तलभं यत् ।

एतत् खलु स्वस्तिकमण्डलाब्जं क्षेत्रेऽथवा द्वादशभागिकेऽस्मिन् ।

प्राग्वद् विलेपाद् खलु मण्डलानि स्युः सर्वतः स्वस्तिकभद्रवन्ति ।

उक्तं च चक्राम्बुजमेकनामं प्रियं शिवार्यारविकेशवानाम् ॥

The four sides of the Tantric designs made of flowers of creepers, fishes, leaves of fig tree, Mātulanga (Dāḍima) fruit, lotus petals etc. The number of designs are many and it is upto the Sādhaka to decide as to how many should be drawn to create the desired size. This is implied by the following statement.

अतः परं चेद् दलवृद्धिमिच्छेद् दिशानयैवात्र यथाक्रमेण ।

तद्दहतो मत्स्यवशेन सूत्रैर्लिखेत् सरोजानि यथाभिलाषम् ॥

(9) The section deals with several sacrificial materials like ladle, utensils, sticks for kindling sacred fire, measurements of vessels, quantity of oblations and the purificatory rites.

Sruva is a long-handled spoon carved out of either Palāśa or Khadira wood. There is circular pit at one end and a long handle.

सृजातं तु भवेत् सुविहितं तालद्वयायामकम् ।

कुर्याद् वर्तुलमङ्गुलेन वदनं तस्यावटेऽर्घ्याङ्गुले ॥

Araṇi-the stick to kindle sacrificial fire consists of two pieces, the upper one and the lower one. Each of them consists of about six inches in length. The upper one is made of Pippala wood while the lower one is made of Aśvattha wood. The wood to kindle the fire is to be carefully selected. Sticks such as crooked, without leaves, slender, worm eaten, broken, too short and partially burnt should not be used to kindle sacrificial fire. The materials offered as oblations should be pure and be placed in vessels of gold, silver or copper according to the circumstances. Their merit also is in the descending order, gold vessels being the perfect ones. Regarding the oblations it is said :

शाल्यः स्युः सितषष्टिकाश्च कलमा नीवारजास्तण्डुलाः

संशुद्धास्तुषशर्करादिरहिताः शुक्लाः प्रशस्ताश्चरोः ।

श्रेष्ठं यत् स्वपशोर्धृतं नवमथ क्रीतं नवं मध्यमं

क्रीताज्यं यदनूतनं तदधमं गव्यं भवेद् गालितम् ॥

That variety of rice which ripens in about sixty days is to be used. Grains of the Nivāra rice may also be accepted. These must be pure, free of chaff and gravel and pure white. The fresh ghee from one's own cow is preferred to that purchased from other sources

whether it be fresh or old. The melted ghee is of the lowest preference. Grains and seasasum seeds used for oblation should be washed and dried. Honey should be fresh and candied sugar must be pure and white. The same kind of quality consciousness must be maintained in the case of vegetable roots and fruits. Purification of vessels is a must. A gold vessel can be simply washed with water whereas a copper vessel should be brushed in water mixed with Tamarind fruit. Cowdung is enough to purify silver vessel and ashes may be used in the case of brass. A jewel can be purified by drying in the sunlight or washed in water. An earthen pot gets purified by fire and a wooden pot is pure if it is fresh hewn. The following stanzas prescribe purificatory rites.

वक्ष्ये शुद्धिमपीह पात्रविषयां द्रव्यादिकानां तथा
 यावद् गन्धविलेपनाद्यपगमस्तावज्जलैः क्षालयेत् ।
 चूर्णैरप्यवघर्षयेत् पुनरपि प्रक्षाल्य चोष्णैर्जलैः
 पात्राणां भवतीह शुद्धिरधुना शुद्धिर्विशिष्टोच्यते ॥
 सौवर्णं सलिलेन शुध्यति यथा लेपापनोदो भवेत्
 पात्रं शुल्बमयं त्वथाम्लसलिलैस्तारोद्भवं गोमयात् ।
 कांस्यं भस्मजलैस्तथा मणिमयं सूर्याशुभिर्वाभ्रसा
 मृत्पात्रं दहनेन चेदभिनवं तत्तक्षणाद् दारवम् ॥

In the case of other metals a touch by the hand of smith is enough to purify. Coir, leather, cloth etc., may be purified by sprinkling water mixed with ashes. Simple sprinkling is advised to purify grains, fruits, and sacrificial wood. In the case of people, Prāṇāyāma is advised for mental purification and bathing etc., for physical purification. Mantras also purify men and materials. Fire is purified by sprinkling water to the accompaniment of the chanting of hymns. Proper purification will yield untold benefits.

(10) The chief priest or Sādhaka who intends to perform a religious ceremony or sacrifice has to prepare himself taking a vow. Technically this preparation is called Dīkṣā. The term is very significant since it consists of two verbal roots. The first syllable stands for the root Dā meaning to give, bestow, grant, impart etc. The second syllable stands for the root Kṣi, meaning to destroy, make an end of, etc. Hence the word Dīkṣā means "that which

gives identity with Śiva or Śivabhāva and destroys the worldly attachment of the beings". The priest is to take the vow on an auspicious day taking into account the day, the star and other omens.

दीयते यदनया शिवभावो दीक्षया हि पशवोऽत्र ददातेः ।

क्षीयतेऽस्य सह पाशपशुत्वं क्षिक्षयार्थपरिनिष्ठितधातोः ॥

वित्तनाहूपथयायिनि सूर्ये वृद्धिमत्युडुपतौ शुभवारे ।

स्वर्क्षलग्नतिथियोगिनि कुर्यात् स्वानुकूलदिवसे खलु दीक्षाम् ॥

The sacrifice is to be conducted in places like the banks of sacred rivers, temples, cowpen, monastery or one's own residence. The land is to be cleared and prepared before erecting the desired sacrificial altar. To the east or west of the place a spot is to be selected for a ceremony called Aṅkurārpaṇa, sowing of the seeds or beans for the protection of the sacrifice and for the well-being of Yajamāna-the person who employs the priest to conduct the rite. This rite must be conducted before all important ceremonies. It may be performed at an auspicious time before five, seven or nine days of the actual date of the main function.

शस्तसिन्धुतटदेवगृहादौ गोष्ठकेप्यथ मठे स्वगृहे वा ।

शोधिते भुवि सलक्षणमिष्टं मण्डपं च सुकृतं चतुरस्रम् ॥

तस्य पूर्वदिशि पश्चिमतो व शोभनेऽत्र भवने सुविविक्ते ।

रक्षणाय यजमानसमृद्धये मङ्गलाङ्कुरविरोपणमिष्टम् ॥

उत्सवेषु विविधेष्वपि दीक्षास्थापनादिषु पवित्रविधौ च ।

मङ्गलाङ्कुरविरोपणपूर्वमङ्गलं भवति कर्म कृतंतत् ॥

शस्तयागदिवसात् न पुरस्तात् सप्तमेऽहनि शुभे नवमे वा ।

पञ्चमेऽपि सुदिने सुमुहूर्ते मङ्गलाङ्कुरविधिर्विदधीत ॥

Three types of vessels are used for the function viz., Pālīkā-a pot having a height of about twenty inches and a mouth of one-third part of its girth ; Ghaṭikā-a bucket having a proportionate height, girth and mouth ; and Śarīva-a platter or tray. These respectively represent the deities Viṣṇu, Brahmā and Śiva. In these vessels filled with sacred water seeds bundled in a piece of cloth should be put for a day before they are sown. There are fifteen varieties of seeds selected for the purpose, of which all or ten or five kinds may be sown as per the nature of the rite. The seeds used in this ceremony are listed as :

माषमुद्गकुलस्थानि निष्पावतिलशालयः ।
 सर्वपा मार्गगोधूमश्यामाकरीहयो यवाः ॥
 प्रियङ्गवस्तथाढक्यो वेणवश्चेत्यनुक्रमात् ।
 त्रिपञ्चवर्गबीजानि कथितान्युत्तमाङ्कुरे ॥

After sowing the seeds oblations are to be offered to attendant deities called Gaṇadevatās for seven consecutive nights. These nights are named as follows after the particular deity entitled for oblations : Brahmarātra, Bhūtarātra, Indrarātra, Gandharvarātra, Yakṣarātra. Rīkṣasarātra and Piśācarātra. They are enumerated as :

ब्रह्म भूतेन्द्रगन्धर्वयक्षरक्षः पिशाचकाः ।
 गणा बलिभुजः सप्त क्रमात् तन्नामलक्षिताः ॥

Oblations differ according to these dieties. Of them Piśāca alone requires oil and meat as oblations. All others need vegetarian oblations. According to another view the seven deities to be worshipped are as follows :

अन्यथा केचिदाचार्याः प्राहुर्वै गणसप्तकम् ।
 तच्चान्न कथ्यते भूताः पितरोऽपि च गुह्यकाः ।
 नागा ब्रह्मा शिवो विष्णुर्देवताः सप्तरात्रिषु ॥

After these days are over the field is to be surveyed to judge growth or sprouting of the seed. If the sprouts are black, bent downwards, redish, stunted or broken the whole situation is inauspicious, On the other hand, tall, white, yellow and thickly grown suggest prosperity and success. Depending on the result the priest is to perform appropriate rites to ward off evil effects and to achieve success.

(11) This section enumerates the qualities of the Sādhaka or priest and his disciples. Almost all Āgamas agree in describing the qualities of the priest. They also point out that people born in certain regions are not fit to officiate in a sacrifice. Only people with laudable qualities are considered for the post. Our author gives his own views as follows :

विशिष्टदेशे च कुले प्रसूतः स्यादग्रजन्मा श्रुतवान् कुशीलः ।
 शुचि सुधीः शोभनलक्षणाङ्गः सौम्यस्तथाचार्यपदाधिकारी ॥

सत्यव्रतः शमदमार्जवधर्मनिष्ठः

साष्टाङ्गयोगनिरतः शिवशास्त्रविद् यः ।

भक्त्या शिवेऽष्टविधया समलङ्कृतश्च

त्यागी सदैव करुणानिलयो गुरुः स्यात् ॥

Most of the texts on Tantra prefer a Brahmin as the priest. But according to Bṛhatkālottara any one from the first three castes is eligible for the position if he satisfies other conditions. It is stated :

ब्राह्मणा क्षत्रिया वैश्या विशुद्धा साधकाः स्मृताः ।

स्ववर्णादानुपूर्व्येण स्युराचार्याः षडानन ॥

Similarly authorities are almost in agreement on the point of disqualifying people of certain countries beginning with the letter 'Ka'. Eight such regions are identified and named as Kakārāṣṭka : These regions are mentioned as :

कर्णाटककलिङ्गाख्यकच्छकाश्मीरवासिनः ।

कोङ्कणाः करहाटाश्च काम्बोजाः कामरूपिणः ।

ककाराष्टकसंज्ञास्ते देशाः देशिकवर्जिताः ॥

Some authorities state that priests belong to three classes, Uttama, Madhyama and Adhama depending upon the regions of their birth. In the first category the regions included are :

Kurukṣetra, Lāṭa, Ujjayinī, Pratiṣṭhāna, and Avanti. People of seven regions, viz., Gauḍa, Suhma, Taira, Māgadha, Kerala, Kosala and Daśārṇa belong to the second class. Priests of third category belong to the regions of Kaliṅga, Lambaka, Kāmboja, Kārṇāṭaka, Mahārāṣṭra, Kaccha and Neera. Over and above these three categories a class of bad priests are enumerated. They are those belonging to the regions of Kāñci, Kāśmīra, Saurāṣṭra, Pāṇḍya, Kāveri and Koṅkana.

In dealing with this important issue regarding the choice of the priest, the author has quoted the views of many authorities like Mahendra, Vira, Pratiṣṭhāsamuccaya, Yogaśivpaddhati, Vijaya, Mañjarī, Svāyambhuva, Brahmasambhu, Somasambhu, Mataṅga, Ajitā, Sāntānika, Sarvajñānottara Mohaśurottara, Parā, Vatulottara, Pauṣkara, Bṛhatkālottara and Sivadharmā. All these texts prescribe a

a very high standard for the preceptor dealing the fields of knowledge in which proficiency is required.

(12) The worship of attendant deities like Navagrahas, Gaṇapati, Dvārapāla is essential in propitiating the main deity Śiva. Hence a knowledge of their forms and places in the shrine becomes a must. Each of these deities possesses particular forms, weapons, etc.

The worship of Navagrahas has its own ancillaries. For worshipping Surya-the sun, two doorkeepers called Dvārapālas having a fierce form and weapons are to be propitiated. Two forms consorts of the sun god are called Prabhā and Sandhyā. The form of the god to be maditated upon is as follows.

सूर्यार्चयामथ तद्वारपालो दण्डी खड्गं विदधद् दक्षिणस्थः ।

खड्गी वामे कपिशः पिङ्गलाख्यो रक्ताकल्पावपि तौ चण्डवेशौ ॥

Similarly the form of the other deities included in the concept of the Navagrahas are enumerated. Thus we have the description of the of Candra (Moon), Bhumija (Mars) Śasiṇa (Mercury), Dhīṣṇa (Bṛhaspati) bhṛguja (Śukra) Manda (Saturn), Rāhu the dragon's head or the eighth planet and Ketu (the dragon's tail or the 9th planet). All these nine planets are conceived as youthful deities having a shining crown and ornaments. Their worship is essential for the well-being of the world.

In the temple Śiva may be conceived as the main deity. He is attended by Gaṇpati and Sarasvatī (Vāṇī), Nandīśa and Mahākāla are the two doorkeepers. Rivers like Gaṅgā and Kalindī assume the form of beautiful ladies to attend on him. Vāstupuruṣa-the demon of the land lies bending his face down and extending his hands and legs.

The Aṣṭamurti conception also is subjected to worship. The eight forms of Śiva are the five elements-water, fire, air and ether, the sun and moon and the sacrificing priest. Each of these forms is described as possessing the form of a deity with all attending aspects.

Then the seven divine mothers attending on Śiva are described as possessing individual forms. The seven mother deities to be installed and worshipped are : Brāhmī, Māheśvarī, Kaumārī,

Vaiṣṇavi, Aindrī and Cāmuṇḍā. Other objects to be worshipped include the forms of different weapons like Śūla, Gadā, Śakti ; and Astras like Pasupata, and Khaḍga. Personification of different principles are also mentioned as describing propitiation.

(13) As a preliminary to the worship of Śiva, the sun is to be worshipped along with other planets. This is to remove the obstacles in the propitiation of Śiva. In this worship of the planets the usual rites are to be adopted.

The rituals for the worship of Śiva are elaborated in this section. The idol or Liṅga is classified as Sthira immovable and Calamovable. These can be made using eight materials and hence there are eight types of temporary idols. Clay, sand, cake made of flour, butter, cowdung, fruit, painted picture and cooked rice form the medium for these varieties.

सामान्यान्यपि लिङ्गानि क्षणिकानि हि मृण्मयम् ।

सैकतं पिष्टजं चाथ नावनीतं च गोमयम् ॥

फलजं लिखितं चान्नमिति सामान्यमष्टधा ॥

Such idols need not be washed, anointed or erected. In such circumstances the ceremonial bathing is only conceptual and not actual. The god can be worshipped without the necessity of an idol. Ground may be converted into an altar for the worships.

The worship of the god conceived as having only one face is known as Ekāvaraṇa, which is beneficial to all. The section concludes with the following remark :

इतीदमेकावरणं तु पूजनं सदाशिवस्योदितमिष्टसिद्धिदम् ।

निरूप्य नानाविधशैवसंहिताः शिवङ्करं शैवजनाप्रियङ्करम् ॥

(14) Worship of the god conceived as having five faces is called Pañcāvaraṇa. It is only natural that there will be more details for the ritual. The items prescribed for Ekāvaraṇa worship like the propitiation of the sun etc., are common.

पूजां तु पञ्चावरणं प्रवक्ष्ये सपञ्चमन्त्रात्मनतोरभीष्टाम् ।

पञ्चाननस्येह सदाशिवस्याप्येकाननस्योदिततुल्यकल्पाम् ॥

The five Āvaraṇas or aspects of the god are enumerated as follows :

सहाङ्गवक्रावरणं तदेकं विद्येश्वरैरावरणं द्वितीयम् ।
 उमादिभिश्चावरणं तृतीयमिन्द्रादिभिर्मातृगणैश्चतुर्थम् ॥
 वज्रादिभिः प्रागुदितैर्दशास्त्रैः स्यात् पञ्चमं त्वावरणं यथावत् ॥

The god possessing five faces has ten hands, three eyes, and white colour. The five hands on the right side hold respectively serpent, bell, pose of protection, goad, and noose. The five hands on the left bear trident, axe, sword, thunderbolt, and fire. He wears a sacred thread of serpent and a lion cloth made of the skin of a hyena. He is seated in a lotus and he possesses, the extraordinary beauty of a sixteen-year-old youth.

सपञ्चवक्त्रं कमले निषण्णं द्विपञ्चबाहुं स्फटिकावक्तम् ।
 कपदेबद्धेन्दुकलं त्रिनेत्रं सदाशिवं षोडशवर्षकल्पम् ॥
 भुजङ्गघण्टाभयदाङ्कशान् स्वैः पाशं भुजैर्दक्षिणतो दधानम् ।
 तथा त्रिशूलं परशुं च खड्गं वज्रं च वह्निं क्रमशोऽपरैश्च ॥
 नागोपवीतं सुविभूषिताङ्गं निःशेषसौन्दर्यविशेषरम्यम् ॥

Ancillary deities to be propitiated in this ritual include the seven divine mothers, Virabhadra, Gaṇapati, Skanda, the eight lords of the quarters, Pārvatī, Nandīśa, Mahākāla, etc.

(15) The section enumerates the proceedings of the daily sacrifice to be performed according to Śaivāgamas. Oblations are to be offered in sacrificial fire which possesses three kinds of tongues—Sāttvika, rājasa and tāmasa. The libations may be offered only after the fire is properly kindled.

स्निग्धः प्रदक्षिणावर्तः श्रुतिप्रच्छादितध्वनिः ।
 नित्यमूर्ध्वगमोच्छिष्टान् संपिण्डितशिखः शुभः ॥
 अप्रदीप्ते न होतव्यं सधूमे नाप्यनिन्धने ।
 प्रदीप्ते लेलिहानेऽनौ होतव्यं कर्मसिद्धये ॥

The fire properly kindled for the Śaiva sacrifice is to be conceived as Śiva having fire faces and holding weapons in four hands. Of the seven tongues of the flame one each in the four faces and three in the central mouth may be conceived. For preliminary rites like Dikṣā, the Sāttvika flames are to be kindled. In acts of sorcery the Tāmasa type and for beneficial acts the Rājasa flames are con-

sidered suitable. These three types consist of seven flames each as follows :

हिरण्या गगना रक्ता कृष्णाख्या त्वथ सुप्रभा ।
 बहुरूपातिरिक्ता च सात्त्विक्यं सप्त कीर्तिताः ॥
 काली कराली च विलोहिता च मनोजवा चैव तु धूम्रवर्णाः ।
 स्फुलिङ्गिनो विश्वरुचिश्च जिह्वास्तमोगुणाः सप्त भवन्ति बह्वेः ॥
 कराली धूमिनी श्वेता लोहिता भद्रलोहिता ।
 सुवर्णा पद्मरागा च जिह्वाः सप्तेति राजसाः ॥

Only after performing this daily sacrifice that a householder should partake his food. Before doing this he shall give food to guests, servants, children, old man, people who are blind and others in poor circumstances.

(16) Meditation on Śiva removes the sin and other blemishes of the human being. He becomes eligible for Śiva-dikṣā. This is twofold ; Sabijā—in which ritual and chanting of Mantras are required ; and Nirbijā—without rituals and having the nature of knowledge. The first is intended for Tāntrikas well versed in Samayācāra, while the second is for the benefit of rulers, youngsters, old and sickly people. Priests are entitled to perform the first type since they have a right to perform rituals. Since the second type is in the form of knowledge any aspirant can perform it. It is said :

सबीजा समयोपेता समयाचारसंयुता ।
 पाशच्छेदादिसंयुता विदुषामेव सा स्मृता ॥
 निर्बीजा तु पुनर्दीक्षा राज्ञां बालाबलास्वपि ।
 अतिवृद्धानिरुग्णानां बालिशानां च शस्यते ॥
 साधकाचार्ययोनित्या क्रिया नैमित्तिकादिषु ।
 स्वपरार्धाधिकारित्वात् सबीजैव विधीयते ॥
 सा च क्रियावती पूर्वा ज्ञानवत्यपरा स्मृता ॥

There are subdivisions for these two types. The first one called Sabija which has rituals consists of several varieties like Samaya-dikṣā, Nirvāṇadikṣā, Sādhakadikṣā etc. The second type which is Nirbijā consists of four varieties like Cākṣuṣī, Sparśadikṣā, Vāciki and Mānāsī. Each of these types is defined by the author pointing

out its specialities. The ingredients of the first type are summed up as follows :

नाडीसन्धानहोमः प्रथममथ भवेन्मन्त्रसन्तर्पणाच्च
 जात्युद्धारद्विजत्वैः प्रतिपदगमनान् शक्तितर्चतन्योगः ।
 संस्काराद् रुद्रताप्तिस्तदनु निगदितं चोपवीतप्रदानं
 प्रायश्चित्तं प्रणामः समय इति भवेत् सामयी नाम दीक्षा ॥

(17) A sixfold path is enunciaied for the benefit of the priest along with its details. The six ways are called Tattva, Varṇa, Mantra, Bhuvana, Pāda and Kalā. There are thirtysix tattvas. Varṇas stand for Akṣaras ; Mantras are eleven including Brahmā, Hṛdaya and Mūla ; Bhuvana stands for two hundred and twentyfive places ; Pādas are eightyone ; and there are five Kalās such as Nivṛtti, Pratiṣṭhā, Vidyā, Śānti, and Śāntyatita.

After giving details of some of these aspects the section is concluded with the following stanza.

एकत्राष्टवा षड्विधैकादशस्युन्मन्त्रास्त्वेकं चाप्यशीतिः पदानि ।
 षट्त्रिंशच्चाप्यत्र तत्त्वानि वर्णाः पञ्चाशत् स्युः पञ्चसंख्याः कलाश्च ॥

Thus there are six paths, eleven Mantras, eightyone Pādas thirtysix tattvas, fifty Varṇas and five Kalās in Śaivāgamas.

(18) Nirvāṇadikṣa is explained in this section. This ceremonial vow is defined as follows :

षड् यत्र शुध्यन्त्यध्वानः क्रियावाप्तिश्च पुष्कला ।
 तत् तु पाशशिखाच्छेदो योगः शिवपदे तथा ॥
 निर्वानदीक्षा सा प्रोक्ता विशेषेणाधिकारिणाम् ॥

This ceremony is prescribed for two classes of people. He who desires Mokṣa or liberation should take this vow. Similarly it is also applicable to those who desire worldly prosperity.

The vow is to be taken after the usual daily rituals. There must be a oreceptor to guide the disciple in this. At the end of the ceremony of the first day both the preceptor and the disciple sleep for the night. The ne t morning the preceptor asks the disciple about the dream which he might have had during his sleep. Dreams are classified as forboding good or evil effects. They are of seven types as follows :

श्रुतो दृष्टोजुभूतश्च प्राथितः कथितस्तथा ।
एष्यश्च सूचकश्चेति स्वप्नः सप्तविधः स्मृतः ॥

So depending on the nature of the dream the preceptor performs further rites to ward off evils and to acquire prosperity. After performing various rituals to the accompaniment of Mantras the preceptor cuts the tuft of the disciple according to specification. The tuft of the disciple yearning for wordly prosperity may be cut leaving a length of about twelve inches, whereas in the case of the one desirous of liberation a length of about eight inches must be left after cutting. This is symbolic of the detachment from the worldly life. After worshipping the god the following prayer shall be made by the priest :

विज्ञापयेद भो भगवन्नध्वशुद्धिस्त्वदाज्ञया ।
अस्यात्मनः कृता देव लूनपाशशिखा यतः ॥
शिवत्वं च परं धाम यात्वयं त्वदनुग्रहात् ।
आज्ञामे दीयतामस्य शिवत्वगुणयोजने ॥

Then Śivacaitanya may be imparted to the disciple according to specific rituals. The identity of the disciple with Śiva is imagined and the six qualities pertaining to the god may be ascribed to him. These qualities are enumerated as : Sārvajāna, Paritrpta Anādi-buddha, Svatantra, Aluptaśakti and Anantaśakti. This disciple will be bathed in sanctified water. Now it is time to advise him regarding the eight conventions to be adhered to by the followers of Śiva. These conventions are called Samayācāras. The main features of these conventions are : (1) One should not despise Śiva, Śaivāgamas and the followers of that system including teachers and priests. (2) One should not tread on the shadows of Śiva temples, idols of the God and cows bearing his marks. Also one should not share meals with outcastes who must be kept away. (3) Principles of of the Śaiva tenets, Śaivamantras and Tantras should not be caused to be copied or explained by heretics. (4) One should take one's food only after worshipping Śiva once, twice or thrice a day. (5) Heretics, people of the lower caste and sinners should not be permitted to take the religious vow of the system. (6) One should offer cooked rice and flowers to sacrificial fire and give food and drinks to guests, beggars old men and others in poor circumstances. Libations of food may be given to parrots, cows and Caṇḍālas. (7)

On the eighth day in a lunar half month one should not cohabit with ladies, shave the hair and use oil for bath. Taking food in vessels of bell-metal, eating of fish and meat and drinking of liquor also are prohibited on that day. (8) On the eight and fourteenth day of the lunar half month and other auspicious days worship should be made at holy shrines. Food shall be taken only once in a day. Service should be rendered to holy men, travellers, Brahmins servants and those who seek protection.

These are the eight Samayas—or conventions to be scrupulously followed by devotees, for the attainment of the desired effects.

(19) Sādhakadikṣā—the ceremonial vow to be taken by the priest of the sacrifice is an important ritual. It is defined as follows :

यस्यां तु पाशविश्लेषान्निवृत्यादिषु शोध्यते ।

अणिमादिगुणावाप्तिर्योत्रश्चैवैश्वरे पदे ॥

अधिकारश्च तन्त्रादौ दीक्षा सा साधकाह्वया ॥

The consecration of the Sādhaka—the priest is a ritual having many ancillaries. Only the light disciple can be made a Sādhaka. Among the rites include the invoking of the eightfold prosperities like Aṇimā, Mahimā etc.

हुत्वा चाष्टाहुतीः शिष्यं कुर्यादष्टगुणैर्युतम् ।

अणिमा महिमा चैव लघिमा प्राप्तिरेव च ॥

प्राकाम्यं च तथेशित्वं वशित्वं च ततः परम् ।

यत्र कामावसायित्वमित्यैश्वर्यं गुणाष्टकम् ॥

Once he is proclaimed as a Sādhaka he becomes eligible for certain official insignias like a bracelet, upper garment or shawl, umbrella, chowries, slippers, books string of beads, golden vase, vehicles and other items prescribed for royalty. Naturally the preceptor who initiates the Sādhaka also becomes eligible for all these paraphernalia which give him social status.

ततः संयोजयेत् शिष्यमधिकारेण साधनैः ।

कटकं चोत्तरीयं च च्छत्रं चामरपादुके ॥

पुस्तकं चाक्षसूत्रं च भृङ्गारं यानवाहने ।

अन्यच्च राजचिन्हं यत् सर्वमर्हति साधकः ॥

Thus a disciple becomes a Sādhaka or priest to perform rituals. He

is eligible to consecrate kings, ordinary people and ladies desirous of getting worldly prosperity.

There is another ritual called Mahābhiṣeka for which an Ācārya or priest becomes eligible. Only an accomplished priest is consecrated by this special ritual.

अथाचार्योऽभिषेकाहो वृत्तवान् शीलवान् शुचिः ।

प्रशस्तदेशजो विद्वान् प्रशस्तोदितलक्षणः ॥

सबीजदीक्षया सम्यग् दीक्षितो विजितेन्द्रियः ।

सम्यक् साधितमन्त्रश्च निग्रहानुग्रहक्षमः ॥

The priest who intends to perform the Mahābhiṣeka—the great consecration should set out for a pilgrimage. Then he should lead the life of a hermit for sometime on the banks of a holy river or in a forest. On his return he should begin the preliminary vows. A special Maṇḍapa is to be erected and decorated as the venue of the rite. Conches, potsful of sacred water, jewels, incenses, flowers, medicinal herbs, clothes etc., are to be arranged in the hall in their allotted places. The conches consist of sixteen varieties each known under a different name. There are eight pots similarly named. Jewels belong to ten classes. Seeds are of seven kinds.

The priest is ceremonially taken to the hall to the accompaniment of music and beating of drums. He is to be taken inside the hall near the idol of Śiva. The following is the form of the prayer to be made.

त्वत्प्रसादेन भगवन् एष प्राप्तस्त्वदाज्ञया ।

महाभिषेकमाचार्यो भवत्वद्यप्रभृत्ययम् ॥

इति विज्ञाप्य देवेशं शिवेनोक्तस्तथास्त्विति ।

विसृज्य देवमग्निं च कलशान् शङ्खतोरणान् ॥

After the coronation it is his duty to perform his duties which include initiation of others to his fold, explanation of the Āgama texts, installation of the idols of gods, performance of sacrifices and chanting of Mantras.

Those who could not afford to perform the Mahābhiṣeka ceremony could conduct a ceremony which is less expensive. This vow is called Cīrṇācāryāvraṭa.

(20) This section deals with expiatory ceremonies. It is possible that many omissions and commissions can occur in the course of an elaborate ritual. This would result in the loss of virtues. Atonement becomes necessary.

अथ प्रमादस्खलितविस्मृतिच्युतजन्मनाम् ।
दोषणां प्रशमायात्र प्रायश्चित्तं निगद्यते ॥

Many instances where atonement is needed are given and the rites for the same are enumerated. It is stressed that one should try to avoid mistakes rather than committing the same and then doing expiatory rites.

प्रायश्चित्तं त्वेवमुक्तं तु येषां दोषाणां तच्छुद्धये तान् प्रयत्नात् ।
बुद्ध्या बुद्ध्वा वर्जयेदेव विद्वान् पङ्क्तास्पर्शः क्षालनाद् यद् वरिष्ठः ॥

Some of the situations in which expiation becomes necessary may be noted as follows. The idol may slip from the hand or pedestal ; it may be lost or burnt. Things which are classed under the group Nirmālya may be avoided. These belong to six kinds as follows :

निर्माल्यभेदाः कथ्यन्ते षड्विधास्तेऽपि तद् यथा ।
देवद्रव्यं च देवस्वं नैवेद्यं च नवेदितम् ॥
चण्डद्रव्यं च निर्माल्यं तेषां लक्षणमुच्यते ॥

Clothes, ornament and incenses are Devadravyas. Village temples, cows belonging to them etc, are classed as Devaswam. Rice and other things cooked for the god is called Naivedya. That which is already offered to the god is Nivedita. Candadravya is that which is thrown out from the temple precincts. These should not be touched or used in doing a ritual. Pollution from different sources like the touch of an outcaste etc. necessitates expiation. This kind of atonement can be by way of chanting Mantras over a stipulated period or a stipulated number of times, fasting, bathing performing minor rites and so on.

(21) Pavitrāropana, the investing of the image with the sacred thread every year is a must for the proper fulfilment of the worship. This is needed to prevent obstacles in the proper performance of the rituals. If one fails to do this investiture ceremony one has to

make atonement. The word Pavitra is used in the sense of sanctifying the objects. It is prescribed as follows :

सर्वपूजाविधिच्छिद्युतस्खलितपूतिदम् ।

पवित्रारोपणं कुर्यात् प्रतिसंवत्सरं बुधः ॥

उपेक्षयाथवाज्ञानात् यो न कुर्यात् पवित्रकम् ।

स सिद्धिभ्रंशमाप्नोति विघ्नैश्च परिभूयते ॥

पूजाजपाग्निकायदिश्च्युतस्खलितदोषतः ।

यत् कृतं पावयत्येनं तस्मादुक्तं पवित्रकम् ॥

It is of two kinds ; Nityapavitra—the one that is put on the idol every day. It may be made of flowers of Kuśa grass. The other is called Gandhapavitra made of threads and used in Naimittika rites. In Kṛtayuga, this was made using gold, silver or copper. But in the age of Kali it should be made of cotton threads. In the absence of threads Kuśa or Muñja grass may be made use of. The length can be four, eight or twelve Aṅgulas (an aṅgula approximately equals an inch). The number of threads in a Pavitra may vary from twenty-eight as the maximum, adding ten each to the types. The benefits of Pavitrâropana is summed up as absolute liberation.

(24) The worship of the spring season personified as a deity is important. Vasanta, the spring is regarded as a companion of Kāmadeva. The worship is considered to be pleasing to Śiva. The main feature of this vernal festival is the worship of a creeper called Damana. The reason for the propitiation is narrated by the author.

Once Śiva was engaged in a penance in the Himalaya mountain. He was attended by his retinues and sages. At that time the gods tormented by the wicked demon Tāraka approached Brahmā who asked them to unite Pārvatī with Śiva. He convinced them that only an offspring of Pārvatī and Śiva could put an end to their sufferings. Instructed by Indra and other gods Kāma went to the hermitage along with his companion Vasanta. The trees and creepers put forth flowers to help Kāma in his efforts of breaking the concentration of Śiva and to attract him towards Pārvatī. When Kāma succeeded in his efforts, Śiva found out the reason for the unsteadiness of his mind. Fire blazed forth from his third eye which became Bhairava and Kāma was reduced to ash. Seeing

Bhairava, gods, demons and others became afraid. Śiva was pleased with him and called him by the name Damana since he could subdue everybody. Then Pārvatī who came there along with other celestials saw the pitiable condition of Rati, the consort of Kāma and took pity on her. Seeing Kāma reduced to ash the cursed that Damana become a creeper of the earth for long. Śiva who regained his mental composure in the company of Pārvatī took pity on Damana and gave some boons. He blessed the creeper saying that those who offer the leaves of the creeper to him in a sacrifice in spring time as part of the propitiation of Vasanta and Manmatha would fulfill their desires. Further the same type of worship offered to Hari, Brahma and other gods will procure similar prosperity. Those who refuse to perform this worship would be transgressing the rules of the Śaiva system. Thus Śiva prescribed rules for the worship of Damana to be performed in the vernal season.

वसन्तकाले सवसन्तमन्मथं यजन्ति येऽद्यप्रभृतीह मां जनाः ।
 त्वदङ्गभूतैर्दमनच्छदादिभिर्भजन्तु कामानभिवाञ्छितांश्च ते ॥
 त्वयाचितेनाङ्ग, सहोमया मया वरं द्वितीयं तव दीयते पुनः ।
 तथा हरिर्ब्रह्ममुखाश्च देवतास्त्वयाचिता सन्त्वभिवाञ्छितप्रदाः ॥
 न कुर्वन्ते येऽपि च पर्व दामनं नरा वसन्ते मम शासनातिगाः ।
 तदर्चनापुण्यफलं वसन्तजं गृहाण सर्वं मदनुग्रहार्पितम् ॥
 इत्थं वृषाङ्को दमनाय दत्वा वरं ततोऽस्मिन् विदधे विधानम् ।
 स्वच्छन्दतन्त्रे तदपि प्रसिद्धं ततस्तु शैवैरपरैश्च दृष्टम् ॥

This Tantric ceremony is originally prescribed in the treatise called Svachchandabhairava, but it has been handed down by other works as well. In dealing with the story of the destruction of Kāma by the fire emanating from the third eye of Śiva, our author has closely followed and even influenced by the Kumārasambhava of Kālidāsa. He has followed expressions from Kālidāsa in epitomising the episode. This portion forms a fine specimen of poetry of the highest class.

The ritual is to be performed in the months of spring. The venue is the garden of Damanaka creepers and abounding in the Aśoka trees. As a preliminary rite the Aśoka tree also deserves worship.

Two potfuls of sanctified water is to be placed under the Aśoka. The pot to the right is the seat of Vasanta and the one on left is for Kāma. Vasanta is to be conceived as a youth having golden colour, flanked on his right by consort Padmāvatī and on the left by Kusumāvatī. Nine deities represent his Śakti or prowess. They are Ahlādinī Gandhavatī, Surabhī, Mālīnī, Madirā, Madayantī, Ramā, Puṣpavatī and Vasantī. The following stanzas give the prayer and the names of the Śaktis.

वसन्ताय नमस्तुभ्यं वृक्षगुल्मलताप्रियं ।
 सहस्रमुखसंवाह कामबन्धो नमोऽस्तु ते ॥
 आह्लादिनीं गन्धवतीं सुरभीं चैव मालिनीम् ।
 मदिरां मदयन्तीं च रमां पुष्पवतीं तथा ॥
 वासन्ती चापि नवमीं स्वनाम्नाभ्यर्चयेत् क्रमात् ।
 सर्वा सुवेषाभरणा ललिताङ्गयः स्निहाननाः ॥

Now it is time to worship the Damanaka creeper located in the garden. The form of Bhairava is to be meditated upon for this. Kāma, the god of love in the form of a youth is to be worshipped. He holds the arrows of flower on his left lap his consort Ratī is placed. His form is described as follows :

रक्तं रक्ताम्बरधरं युवानं मृष्टकुण्डलम् ।
 हारकेयूरकटकमौलिककुण्डलनूपुरैः ॥
 अन्यैश्च दिव्याभरणैर्माल्यैर्गन्धैश्च भूषितम् ।
 पुष्पचापशरांश्चाथ दधतं पाशमङ्कुशम् ॥
 वामाङ्कारोपितरतिं युवतीगणमध्यगम् ।
 रूपलावण्यसौन्दर्यसौकुमार्यविभूषितम् ॥

The main Śaktis of Kāma are also to be conceived properly. They are enumerated as :

सौभाग्यां ह्लादिनीं हर्षां धृतिं प्रीतिं तथोन्मदाम् ।
 सङ्गमा चैव निर्वाणां नवमीं मध्यगां रतिम् ॥

On the next day after the daily routine Damana creepers are to be collected for the evening rite. The creepers are to be put in a vessel. The vessels, that of Damanaka, Kāma and Vasanta are to be mounted on an elephant to be taken out as a procession along the streets of the city to the accompaniment of music, dance, beating of drums, porasols and chowries.

गत्वा दमनकारामं गृह्णीयाद् दमनं बहु ।
 समूलं किञ्चिदुद्धृत्य पात्रेष्वधाय चाखिलम् ॥
 वसन्तस्मरकूम्भी चाप्यविसर्जितदेवतो ।
 उत्थाप्यारोपयेच्चैव गजयानादिकेऽखिलम् ॥
 सनृत्तगीतवादित्रमङ्गलछत्रचामरम् ।
 अलङ्कृत्य पथा यायात् पुरग्रामालयादिकम् ॥

After procession the vessels are placed near the idol of Śiva for the final rite. Oblations are offered to the diety with Mantras and prayers. Gifts are distributed among priests. The following stanza sums up the rite.

इत्थं वसन्तविहितम् सवसन्तयागं
 प्रोक्तं तदन्तमिह दामनकं हि पर्व ।
 यद्वद् वसन्ततिलकं सुमनोभिरामं
 तद्वन्मनोभिलषितान् फलतोह कामान् ॥

(23) The selection of the land for performing sacrifices, constructing temples and installing idols have to be carefully made on certain considerations. The quality of the land is often based on the particular caste of people living there. Hence a knowledge of the different types of land becomes necessary in Tantric rites. The land is generally classified into Sāmānya and Saṅkīrṇa. The first is fertile and inhabited by men and animals whereas the latter is unfit for living and cultivation.

Sāmānya, the generally fertile land is divided into four types, Pūrṇa Supadma, Bhadra and Dhūmra. Each of these possesses certain characteristics. These consists in the availability of water, trees and shrubs that are generally found and the height from the sea level. It is in such places that people of the four castes live. While the first three are fit the last one, viz, Dhūmra is unfit for constructing temples and performing rituals. Saṅkīrṇa type of land is not resorted to by the people of the four castes since there will be floods and typhoons often disturbing the normal life. The land is again classified from a different point of view and it is divided into four types and named after the four castes. Acidity, colour, smell level and other factors are taken into account in this classification.

There are other methods also to find out the suitability of the land. A torch lit to the accompaniment of Mantras may suggest suitability of the location by its flourish. The section is concluded under-lying the importance of the land in rituals.

एवं विचार्य रहितां कथितैश्च दोषैः

शस्त्रैर्गुणैश्च सहितां धरणीं सुरम्याम् ।

तस्यामभीष्टफलसिद्धिकरं विदध्याद्

यागं शिवस्य भवनं यथोक्तमार्गात् ॥

(24) As a preliminary to architectural designs the author introduces certain measurements. He mentions some artifices to find out the time, direction etc. This is known as Śaṅkucchāyā—meaning the shadow of a gnomon. Śaṅkau stands for the pin of a dial whose shadow points to the hour. It is an upright rod for taking the sun's altitude by its shadow. It is to be placed on a level ground. The level is ascertained by splashing water over the area. Methods to find out the directions are detailed by the author. the measurement like Aṅgula—a finger's breadth, Vitasti—a space of twelve aṅgulas etc., are noted. Aṅgula is a measure equal to eight barley corns. Some measurements are enumerated as follows :

परमाणुरजोरोमलिक्षायूकायवाष्टकैः ।

क्रमान्माङ्गुलं ज्ञेयं वितस्ति, वितस्तिर्द्वादशाङ्गुला ॥

मानाङ्गुलद्वादशकं वितस्तिर्वितस्तिर्युग्मं खलु किष्कुसंज्ञम् ।

हस्तो भवेद् हस्तचतुष्टयं स्याद् धनुश्च दण्डोऽपि स एव नाम्ना ॥

दण्डपञ्चाशतायामो गव्यूत्यर्धं निगद्यते ।

द्विगुणं तन्तु गव्यूतिस्तद्वयं क्रोश उच्यते ॥

योजनं तु चतुष्क्रोशं द्विष्क्रोशं चार्धयोजनम् ॥

These measurement are to be adopted according to the needs of architectural patterns. The following passages show that measurements to be adopted when and where.

दण्डेन तु ग्रामनिवेशनाद्यं पुराणिखेटं निगमं च कुर्यात् ।

हस्तेन वेश्मादिषु मानमुक्तं स्वल्पेन चैवाङ्गुलकैर्यैवैर्वा ॥

देवालयगृहादीनि कुर्यान्मन्त्राङ्गुलेन हि ॥

The author has mentioned Āryabhaṭa and Maya as authorities on the subject. It is from their treatises that he has borrowed the ideas on the subject. The simple method measuring the time of the day

based on the shadow of a man, a method widely used in Kerala, is also noted by our author.

(25) In measuring lands the space covered by a foot is often taken as a unit. Thus Pāda—technically denotes an area of square foot. From then onwards it is multiplied to make other technical terms to denote measured areas. It is said :

प्रान्तसूत्रचतुष्कान्तरेकं स्यात् सकलं पदम् ।
 प्राच्योदीच्यैकसूत्रादिवृद्धया तत् स्यात् चतुष्पदम् ॥
 एवं प्रागुत्तरपदपङ्क्तिवृद्धि क्रमान्नयेत् ॥

The author has given the technical terms for ten measurements before proceeding to define them.

अथातः पदविन्यासः कथ्यते वास्तुसिद्धये ।
 सकलं पेचकं पीठं महापीठोपपीठके ॥
 उग्रपीठं स्थाण्डिलं च मण्डूकं परशायिकम् ।
 आसनं चेति दशधा ग्रामादिन्यासचण्डितम् ॥

As already noted Sakala stands for a square foot of land. The other measurements are as follows. Pecaka=four square feet ; Pīṭha=nine square feet ; Mahāpīṭha=sixteen square feet ; Upapīṭha=Twenty five square feet ; Ugrapīṭha=Thirtysix square feet ; Sthaṇḍila=fortynine square feet ; Maṇḍūka=Sixty four square feet Paraśāyika=Eightyone square feet and Āsana=Hundred square feet. Over and above these, measurements like Māṣa, Vartanaka, Vāṭi and Kuḍuba also are given indicating their size.

The measurements of villages, forts settlements, cities etc., are enumerated by the author. Fourteen categories are mentioned in this connection.

प्राकारान्तरथावाससीमामानमिहोच्यते ।
 ग्रामश्च खेटकाश्चाथ खर्वटं दुर्गमेव च ॥
 नगरं राजधानी च पत्तनं द्रोणिकामुखम् ।
 शिविरं स्कन्धवारश्च स्थानीयं च विडम्बकम् ॥
 निगमश्चाथ निर्दिष्टः स्यात् छायानगरं ततः ।
 एषां चतुर्दशानां च लक्षणं पृथगुच्यते ॥

These technical terms represent places like village, small town, town protected by walls, fortified town, city, capital of the ruler, large

commercial port, market frequented by traders, military cantonment, military camp at a strategic place, fortress covering a number of villages, market in a populous area, market of artisans and an industrial town. The measurement and features of all these fourteen are provided by the author. Sometimes sub-varieties of these are given. Thus there are seven types of fortification as follows :

दुर्गं तु पार्वतं वन्यमौदकम् चौरिणं तथा ।

दैविकं धान्वनं चैव कृतकं चेति सप्तधा ॥

Villages can be arranged in eight different ways. In between there should be many pathways or streets of different sizes. Some of these lanes are known by technical names. The following lines enumerate the types of arrangement.

दण्डकः स्वस्तिकश्चैव प्रस्तरश्च प्रकीर्णकः ।

नन्दावर्तः परागश्च पद्माख्याः श्रीप्रतिष्ठितः ॥

ग्रामादीनां तु सामान्याद् विन्यासास्त्वेवमष्टधा ।

ग्रामपर्यन्तवीथिस्तुख्याता मङ्गलवीथिका ॥

नगरे जनवीथी स्यात् रथ्याख्या खेटकादिषु ॥

There are specifications regarding the locations of Hindu temples, Jaina shrines, and Buddhist monasteries. People of the various castes and avocations are to be settled in selected spots. In this connection the following items and classes of people are mentioned. Courtesans, merchants, bazaars, barbers, artisans, burial ground, armoury, treasury, sports pavillion, dancing hall, elephant's pen, stables, halls, kitchens, tanks, wells, cowpen, oil merchants, etc., The section comes to an end with the following observation :

इत्थं ग्रामपुरादिमानमखिलं प्रोक्तं तथा लक्षणम्

ब्रह्मागस्त्यपुरन्दरैपि यथा त्वष्ट्रा मयेनोदितम् ।

यद् विज्ञाय निवेशितेषु विधिना धामस्वशेषामरैः

सम्पूज्यो मुनिभिस्तथैव मनुजैर्देवो मृडानीपतिः ॥

(26) Idols are to be installed in Prāsādas or temples. For that construction of the temple is necessary. Temples may be built only on good locality, fertile land and at an auspicious time. A seed grows only in a fertile place. Ploughing the land, watering the shrubs etc., are needed for yielding fruits. This is true in the case

of temples also. An idol installed in an auspicious shrine at the proper time becomes worthy enough for the god to bestow his presence.

अथ लिङ्गप्रतिष्ठायै प्रसादकरणं प्रति ।
 कर्षणादिक्रियाचक्रं ज्ञेयं तल्लिख्यतेऽधुना ॥
 गुणवद्देशकालाप्तिरवेक्ष्यास्मिन् विशेषतः ।
 सुक्षेत्रे चोदिते काले बीजमुत्तं हि रोहति ॥
 जलसेकादिभिः कृत्यैरभीष्टफलदं च तत् ।
 कर्षणादिक्रियासिद्धे प्रासादे लक्षणान्विते ॥
 विशिष्टदेशे काले च विधिनैव प्रतिष्ठिते ।
 लिङ्गे करोति सान्निध्यं शिवः कर्तुंश्च भूतये ॥

In order to find out the suitability of the land for building temples, the area is to be ploughed to sow the seeds. This must be done in astrologically favourable time. For this knowledge of good and bad times becomes necessary. The author has given details regarding these aspects.

Once the land is ear-marked for a temple, the Yajamāna—the patron should find out a suitable priest to perform the installation ceremony etc. He has to choose the right person. This main priest is to be worshipped by eight Brahmin priests proficient in Tantric rites. These eight priests are conceived to be the eight forms of Śiva known as Aṣṭamūrti with the following aspects :

एवं क्षमाग्यात्मसूर्याम्बुवाय्विन्दुष्योमसंज्ञिताः ।
 मूर्तयोऽष्टौ शिवस्योक्ता जगद्यन्त्रपुत्रवतिकाः ॥
 शर्वोरुद्रः पशुपतिरीशानश्च तथा भवः ।
 उग्रश्चैव महादेवो भीमश्चेत्यष्टमूर्तिपाः ॥
 एवं क्षित्यादिशर्वादिमूर्तिश्वरात्मकान् ।
 अभ्यर्च्य ब्राह्मणानष्टौ गन्धपुष्पाम्बरादिभिः ॥

Now the patron should worship the high-priest and other Brahmins requesting the former to be the priest for installing the idol of Śiva. He is to seek the co-operation of others in this ceremony.

आचार्यं च विशेषेण संपूज्याभिप्रणम्य च ।
 ततस्तु वरयेदेतान् यजमानः प्रसन्नधीः ॥
 शिवलिङ्गप्रतिष्ठार्थमाचार्यं त्वामहं वृणे ।
 एभिर्मूर्तिधरैः सार्धं प्रसादं कुरु मे विभो ॥

The next item is ploughing the land or site for the temple. Before doing this a ritual is to be performed to clear the land of the evil spirits. A square shaped structure with four pillars is to be erected and in that a sacrifice is to be performed using Mantras. After this the ploughing ceremony is conducted. The high priest should touch the plough inaugurating the tilling activity. Others bathed and properly dressed are to plough the land. Seven types of seeds are sown during the ceremony. After the seeds are grown into plants they are to be grazed by cows.

The next procedure is clearing the earth upto the end of the proposed temple campus. The area is to be set out fixing the centre first and then finding out the different directions. For marking the area, stakes are to be fixed firmly driving them into the ground using an iron hammer. These stakes are to be connected by threads of cotton tied to them to demarcate the area. If there are any thorn-like bushes on the ground they are to be removed.

Now it is time for Vāstupūja. By Vastu, a demon whose body is ground itself is indicated. The rite is intended to please him by offering oblations. The author has given the story of Vāstupūṣa as follows :

Of yore in the fight between demons and gods the former could not defeat the latter owing to the prowess of Viṣṇu. The son of Bhṛgu, the preceptor of demons became angry and conducted a sacrifice in which he offered as oblation of a goat. During the ritual the drops of sweat form the body of the preceptor happened to fall on the goat and it transformed into the fierces form of a demon with the face of a goat. He appeared from the sacrificial fire and asked the preceptor as to what to do. The preceptor asked him to vanquish the gods. The demon drove away the gods who approached Śiva for protection. Śiva asked the fire emanating from his third eye to destory the demon who took to heels to save his life. The fire then pursued the preceptor who reduced his form into a tiny one and entered the body of Śiva through the ear of the god seeking protection, Śiva then let out the preceptor in the form of semen and hence he came to be known as Śukra. The preceptor of the demons asked the demon with the face of a goat to submit himself to the god. Śiva gave him some boons as a result of which

he became Vāstupuruṣa lying with his face turned downward and limbs extended to regions. He became the target of worship since gods of different nature began to occupy his limbs as ordained by Śiva

(27) Vāstupūja is an important ritual to be performed at the site of the temple. As already noted Vāstupuruṣa is supposed to lie on the ground with his face down and on his limbs dwell a number of deities who are to be propitiated. For this two types of square-plans are conceived; one having 64 squares and other consisting of 81 squares. Each of these squares belong to a deity. The one having 64 squares is known as Maṇḍūka while that which consists of 81 squares is called Paramaśāyika.

उद्दिष्टदेशे नवगोमयाभ्रसेकोपलिप्ते चतुरश्रमादौ ।

कृत्वाष्टधा तद्विभजेदथैवमुक्तं चतुःषष्टिपदं तु तत् स्यात् ॥

तस्मिन् विभक्ते नवधातु सूत्राण्यास्फाल्य शालीयकपिष्टमिष्टम् ।

एकोत्तराशीतिपदं तदुक्तं देवालयानामपि भूमिपानाम् ॥

The mode making these square is suggested here. Divide a square by eight bothways and one gets 64 squares. If it is divided by nine bothways then one gets 81 squares. This second type is especially reserved for temples and for the palaces of kings.

Vāstupuruṣa occupies these squares lying corner to corner and spreading his limbs so as to touch the different squares. The following stanzas describe his pose as well as the deities occupying the different limbs.

ईशानस्य शिरो निवेशितम् भूद् वास्तोष्पतेर्माहते

वह्नौ चापि करद्वयं पदयुगं नक्तञ्चरे स्थापितम् ।

पर्जन्यो नयनेऽदितिश्च वदनेऽस्यापापवत्सौ गले

कर्णे चापि दितिर्जयन्तसहिताविन्द्रागर्लावंसयोः ॥

सूर्यश्चापि निशाकरश्च भुजयोर्भल्लाटसत्यादिभिः

सावित्रश्च तथैव रुद्रसहितस्तत्पार्श्वयोः संस्थितौ ।

नाभौ स्याच्चतुराननोऽस्य कुचयोर्भूभृन्मरीचिस्तथा

मित्रश्चापि विवस्वता तदुदरे गुह्येन्द्रकश्चापरः ॥

ऊर्वोरस्य तु जङ्घयोश्च निहिता गन्धर्वपूर्वास्त्रयो

दौवारः सुगलस्तथैव वरुणः शिष्टास्तु पार्श्वस्थिताः ॥

In a plot divided into 81 squares a total of 45 deities are to be worshipped. Each of these deities is to be given particular type of offerings and oblations. The worship is necessary for the proper conduct of the ceremony.

Iṣṭakānyāsa—the installation of the bricks is performed as a part of the main foundation rite of the temple. For this the land is to be dug deep and the soil removed. The pit should have the measurement of a normal human being standing with raised hands. Till rock or water is found the digging should be continued to assure the firmness of the foundation.

ततः प्रासादसीमान्तं स्थलं यत् तदशेषतः ।

उद्बाहुनरमात्रं तु खात्वाद्घृत्य त्यजेन्मृदम् ॥

जलान्तं शर्करान्तं वा खानयेदिति केचन ।

For laying the foundation five or nine baked bricks of given size and shape are to be used. The quality of the bricks is to be carefully examined. They should be properly baked, unbroken and having red colour.

Garbhagṛha—the covered and enclosed chamber is the most important part of the temple structure. It is the sanctuary where the image of the deity is to be installed. For this the portion of the ground is to be fixed and purificatory rites to be performed placing jewels and other sacred things. The deity to be worshipped in this ritual is the mother Earth. After these rites architects may be entrusted with the construction of the temple. These rituals are applicable to palaces of kings and residences of Brahmins and other castes.

(28) The description and enumeration of the residences of gods and men are attempted by the author based on the authority of Pitāmaha and Maya the celestial architect. Two terms, Prāsāda and Vimāna are used by the author to denote these structures. He has also given the derivation of the words in his own way. Prāsādas please by their beauty the minds of gods and men. Vimānas are called so since they are constructed according to different specifications and measurements.

अथात्र लिख्यते लक्ष्म प्रासादानां समासतः ।

देवादीनां नाराणां च येषु रम्यजयाच्चिरम् ॥

मनांसि च प्रसीदन्ति प्रासादास्तेन कीर्तिताः ।

नानामानविधानत्वाद् विमानं शास्त्रतः कृतम् ॥

Our author frequently uses the term *Vimāna* which usually stands for Dravidian type of temple as against *Frāsāda* denoting *Nāgara* type of shrines. The structures are divided into two classes—those for the gods and those for men.

He classifies these edifices as follows :

1. Temples for Śiva, Brahmā and Viṣṇu	=20
2. Temples for other gods	=32
3. Residences of Brahmins	=12
4. Residences of kings and rulers	=24
5. Residences for Vaiśyas and Śūdras	= 8

Total =96

Each of them is known by a separate name and possesses distinguishing characteristics. Often the difference between one type and the other will be small. The enumeration is based on earlier authorities.

पितामहेनमुनिभिर्मयेन च यथा पुरा ।

मुख्यादीनि विमानानि कथितान्यनुपूर्वशः ॥

यानि तान्यत्र कथ्यन्ते देवादीनां समासतः ।

तत्रेश्वरह्यविष्णूनां मुख्यानां मुख्यविंशतिः ॥

जातीतराणि द्वात्रिंशत् सार्वदेवानि तान्यपि ।

अथ जातिविमानानां द्वादशैव द्विजन्मनाम् ॥

राज्ञां संकृतिसंख्यानि तथाष्टौ वैश्यशूद्रयोः ॥

Temples of the trinity, viz., Śiva, Brahmā and Viṣṇu are enumerated as twenty. They are designated as *Mukhya* or pre-eminent. The names of these twenty temples are given as follows :

Nalinaka, Pralinaka, Svastika, Caturmukha, Sarvatobhadra, Hastiprṣṭha, Samujjvala, Śrichanda, Vṛttabhadra, Śrikānta, Śrīpratiṣṭhita, Śivabhadra, Sivacchanda, Aṣṭāṅga, Padmākṛti, Viṣṇucchanda, Saubhadra, Kailāśacchanda, Rndracchanda and Lalitabhadra.

A second category of thirty two shrines for gods other than the trinity are enumerated. They are called Jātītara — since they do not refer to the residences meant for the people belonging to different castes. These are named as follows :

Meruvimāna, Mandara, Kailāsa, Kumbhavimāna, Jayāṅga, Viśālāṅga, Vimalākṛti, Hamsacchanda, Vṛṣacchanda, Garuḍacchanda, Padmāṅga, Padmabhadra, Kailāskānta, Rudrakānta, Yogabhadra, Bhogicchanda, Sudarśana, Skandakānta, Vindhya-chanda, Merukūṭa, Citrakūṭa, Srīmaṇḍana, Saumukhya, Jayamaṅgala, Nīlaparvata, Niśadha, Maṅgala, Vijaya, Lalitakānta, Srikara, Srīviśāla, and Mahendra.

The residences for men are called Jātivimāna. There are twelve types of residences designed for the Brahmin community with following names : Somacchanda, Nāgacchanda, Kudyāvarta, Dvikūṭaka, Srīvardhana, Padmagṛha, Prekṣāgṛha, Kratuvarhdana, Vṛttagṛha. Bhānukānta, Atyantkānta and Chandrakānta.

There are twenty four types of palaces prescribed for the Kṣatriya community. These belong to the category of Jātivimānas. They are : Catussphuṭa, Mantrapūta, Āvantya, Māhiṣa, Tantrikānta, Vijayaṅga, Viśālābhadrā, Gaṇikāviśāla, Karṇābhadraka, Karṇaśāla, Padmavasantaka, Indrakānta, Yogakānta, Sarvalalita, Pratyantakānta, Viśāla, Utpalapatra, Mahārājacchanda, M. līgṛha, Nandīviśāla, Pṛthivijaya, Sarvāṅgasundara, Cchāyāgṛha and Rativardhana.

Eight types of houses are prescribed for Vaiśya and Sūdra communities. They too come under the category of Jātivimānas. They are : Viśālālaya, Catuspādika, Turaṅgavadana, Gaṇikāpiṇḍika, Śyenacchanda, Kukkuṭapucchaka, Utpala and Mundaprāsāda.

After enumerating these ninety-six types of structures for gods and men, the author gives the details of the first twenty varieties intended for the trinity. For a proper comprehension of the description some basic concepts of temple architecture may be understood. The Hindu temple is not just a congregational structure. It is the house of the spirit. Temple is the residence of God. The God is conceived as the spirit immanent in the universe

and the temple is His abode. Our author has expounded the same truth in the following lines :

(III.XII.16).

प्रासादं यच्छिवशक्त्यात्मकं तच्छक्त्यन्तैः स्याद् वसुधाद्यैस्तत्त्वैः ।

शैवी मूर्तिः खलु देवालयाख्येत्यस्माद् ह्येया प्रथमं चाभिपूज्या ॥

The God and the temple correspond to the soul and human body. The temple building ceremonials and rituals are similar to the Jātaka—saṃskāras. It is based on this fundamental conception that in temple architecture the various parts of a temple are designated by names which correspond to the names of the various parts of the human body. Terms like Pāda, Caraṇa, Kaṭi, Gala, Grīvā, Kaṇṭha, Mastaka, Mukha, Karna, Nāsikā, etc., are instances.

The three most important structural limbs of the temple are to be understood. The first is the base known by different names like Adhiṣṭhāna, Maṣūra, Ādyaṅga, Kuṭīma, Vāstvadhāra etc. The second is the Garbhagṛha—the covered and enclosed chamber in which the idol is installed. The third is the superstructure.

In this chapter the first twenty types of temples are closely described using technical terms mentioned above. The section comes to an end with the following stanza.

इत्थं समासान्नलिनादिकानि प्रोक्तान्यलङ्कारयुतानि तानि ।

शम्भोर्विमानान्युचितानि मुख्यान्मन्त्रोजगर्भस्य हरेश्चतानि ॥

(29) The chapter deals with two categories of structures technically called Jātīra and Jātivimānas. The first consists of thirty two structures beginning with Meru.

अथ जातीतराख्यानां विमानानां निगद्यते ।

लक्षणं मेरुपूर्वाणां तत्तन्निष्पत्तिसिद्धिदम् ॥

इत्थं द्वात्रिंशदुक्तानि सामान्यानि विशेषतः ।

जातीतराणि सर्वेषां विमानानि दिवौकसाम् ॥

These thirty two structures along with the twenty enumerated earlier belong to gods. Now the second category called Jātivimānas pertaining to the members of the different caste is enumerated. Herein the details of twelve Brāhmaṇa-Vimānas, twentyfour Kṣatriya-Vimānas and eight Viṃānas for Vaiśya and Sūdra

communities are described. The components of the different structures are noted by the author in describing the types.

(30) This section is devoted to several types of structures for human beings. These can be divided into three classes, Uttama, Madhyama and Adhama depending on the height of each storey. For the first variety the height between the storeys will be considerable. Multi-storeyed buildings start from three floors to twelve at the maximum. Buildings with lesser floors are enumerated as Kṣudra-Vimānas whereas the ones with several floors belong to the categories of Jāti-Vimāna, Cchanda-Vimāna, Vikalpa-Vimāna and Ābhāsa-Vimāna. The maximum height of a building is calculated as a hundred Hastas. If more height is planned then there is the possibility of damage due to cyclonic storms.

विमानाच्छतहस्तोच्चादधिकं न कलौ स्मृतम् ।

महावातादिपीडाभिः पीड्यते यद्यतोऽधिकम् ॥

Multi-storey is prescribed for the trinity as well as an emperor. Eleven floors are prescribed for the sun and moon and nine for Mahārājas. For Gandharyas, Siddhas and Vidyādhars eight floors can be constructed. Brahmins and ordinary kings deserve up to seven storey : A regional ruler is eligible for a six storeyed structure while vassals and princess and lord of city deserve four floors in their residence. For Vaiśyas, Śūdras, and commanders of the army three floors are prescribed. One and two storeyed buildings are for common people depending in their affluence.

Structures have two parts, the main and the subsidiary. Base, pillar, wall, etc., belong to the first category while beams, stairs, doors, rafters, windows etc., form the second category. These are technically called Kāya and Anukāya. These are listed as follows :

कायश्चाप्यनुकायश्च प्रासादाङ्गं द्विधास्मृतम् ।

अधिष्ठानं तथा स्तम्भो भित्तिः कुम्भश्च मण्डिकाः ॥

पोतिका स्याद् भारतुला जयन्तय इति क्रमात् ।

अनुमागश्च कायः स्यादनुकायोऽथ कथ्यते ॥

उत्तरं बाजनं श्रेणी बलीकं कर्णपत्रिका ।

सन्धिद्वारकपाटानि योगः प्रछादनानि च ॥

कुम्भवल्ली तोरणानि मुष्टिबन्धाष्टमङ्गलैः ।

मृणालिका दण्डिका च नीप्रहारश्च नासिकाः ॥

पट्टिका वलभी बन्धवेदिका जालकानि च ।
 कर्णकूटास्तथा कूटा नीडकोष्ठादयोऽपि च ॥
 ऊर्ध्वप्रच्छादविन्याससुधालोष्टेष्टकादयः ।
 अनुकायाभिधानानि सामान्यानि भवन्ति हि ॥

Now the author deals with an important aspect of Indian temple architecture. The temples are classified into three broad divisions based on styles named Nāgara, Drāviḍa and Vesara. According to our author these styles represent distinguishing characteristics in their shape also. Broadly speaking Nāgara is square or rectangular while Drāviḍa is hexagonal or octogonal in Shape. Vesara is round at the top. These three styles also represent the three guṇas, viz., Nāgara is Sāttvika, Drāviḍa is Rājas and Vesara is Tāmasa.

नागरं द्राविडं चैव वेसरं च त्रिधामतम् ।
 चतुरश्रं वायताश्रं नागरं तत् प्रचक्षते ॥
 द्राविडं सौधमुद्दिष्टं वेदाश्रं वा गलादधः ।
 कण्ठादुपरि चाष्टाश्रं तदपि द्राविडं स्मृतम् ॥
 वृत्तं वृत्तायतं वापि ह्यश्रं वृत्तमथापि वा ।
 कण्ठादधस्ताद् वेदाश्रं तद्दूर्ध्वं वर्तुलं च यत् ।
 विमानं वेसराख्यं स्यात् त्रयं तत्त्रिगुणं स्मृतम् ॥

According to our author these styles represent regional influence. Nāgara is northern, Drāviḍa it southern and Vesara is central, but according to other authorities these three styles can be met within one and the same region irrespective of whether it is south or north. Nāgara style is defined as the one prevalent between the regions of Himavan and Vindhya mountains. Drāviḍa country in the south is the home of the style known by that name. Vesara style is popular between the mountain Agastya and Vindhya.

नागरस्य स्मृतो देशो हिमवद् विन्ध्यमध्यगः ।
 द्राविडस्योचितो देशो द्राविडः स्यान्नचान्यथा ॥
 अगस्त्यविन्ध्यमध्यस्थो देशो वेसरसम्मतः ।
 सर्वाणि सर्वदेशेषु भवन्तीत्यपि केचन ॥

These three styles are mentioned in almost all text books on Indian temple architecture. Often it is held that Nāgara and

Drāviḍa are the two prominent styles whereas Vesara, the third is only the ramifications of these two styles. In other words we have a Northern school and a southern school of architecture. The present work belongs to the southern school as supported by other authorities.

(31) This section is devoted to the enumeration and description of the different parts of the temple like base, pillars main and subsidiary parts, rafters, beams, and doors. The concluding stanza enumerates the topics dealt with.

प्रासादानामित्यधिष्ठानभेदा नैके स्तम्भाश्चाथ कायानुकायो ।

नानाभेदाः पोटिकाश्चोत्तराणि द्वारं द्वारालङ्कृतिश्चाभ्यधाय ॥

The author mentions that Maya has prescribed fourteen types of basement while Parāśara has given only two. Others prescribe three varieties. He notes that the two varieties enumerated by Parāśara has four divisions each making a total of eight. Our author has described the measurements of the varieties of Pādabandha, Cārubandha, Puṣkala, Pratibandha, and Śrībandha. Dealing with pillars he gives the various shapes like Octagonal, hexagonal, round, sixteen-sided etc. The decorative structures on the pillars are also enumerated by him. Some of the names given for these pillars are: Viṣṇukānta, Skandakānta, Īśakānta, Rudrakānta, Bhadrakānta, Śrīkhaṇḍa, Śrīvājra, Mukṭāstambha, Daṇḍapāda and Vajrapāda. The bases of the pillars as well as their tops should be decorated with ornamental engravings and inches. These are variously named as: Puṣpakhaṇḍā, Citrakhaṇḍā, Śaivalā, Citraśaivalā, Kampanidrā and Vajrapāda. Samakhaṇḍitā etc. Then the author mentions three types of beams which are named as; Khaṇḍottara, Pattribandha and Rūpottara.

Now the author deals with the arrangements of rafters on the top. The length and breadth of the rafters are mentioned and the mode of placing the same is discussed. Here the purpose of these rafters are to cover the top of the structure. It is mentioned that when the structure is of granite the pieces to cover the top should also be made of granite.

(32) The section is devoted to a variety of topics connected

with the temple architecture. The concluding stanza of the section quoted below enumerates the topics dealt with.

इत्थं यथावदिह तोरणकुड्यनालाः

सोपासपञ्जरगवाक्षविशेषकण्ठाः ।

बेराणि च प्रतितलं शिखराणि सम्यक्

प्रोक्तानि मण्डपविशेषयुताः प्रपाश्च ॥

The ceremonial arch of the temple is of three kinds, viz., Makara, Citra and Patra. The first is for the residences of Gods, Brahmins and kings while the second and third varieties respectively belong to the houses of Vaiṣyas and Śūdras.

तोरणं त्रिविधं ज्ञेयं मकरचित्रपत्रके ।

देवद्विजनृपाणां तु शस्तं मकरतोरणम् ॥

विशां तु चित्रसंज्ञं स्यात् शूद्राणां पत्रतोरणम् ॥

These can be made of granite, bricks, wooden planks mud etc. Different sculptures like the figures of crocodile, lion, serpents may be used to embellish the arch. The top of the walls also may be decorated with the engravings of creepers, flowers and statues. The roof of the edifice can be of eight types like square, round, conical etc., as are stated in the following lines :

शिखरस्य च संस्थानमष्टधा तच्च कथ्यते ।

चतुरश्रमायताश्रं वृत्तं वृत्तायतं तथा ॥

शालाकारं षडश्रं चाप्यष्टाश्रं षोडशाश्रकम् ।

इत्यष्टौ शिखराकारास्तेषामथ निगद्यते ॥

There are seven varieties of pinnacles a top the roof structure and these are named like Kaliṅga, Kāśmīra etc., based on the popularity in different regions. Sopāna is the name given for steps constructed in front of shrines halls, theatres etc., and these are mentioned as of four types depending on their shape and ornamentation.

चतुर्विधः प्रकारः स्यात् त्रिखण्डं शङ्खमण्डलम् ।

अर्धगोमूत्रकं चाथ वल्लीमण्डलमित्यपि ॥

Then five types of drains through which the water from the sanctum is drained are mentioned. In this connection the sanctum is technically defined as masculine, feminine and neuter depending on the material by which they are constructed. Stones, granites,

wood, lime and mortar are the materials by which they are made. The drains are divided into five types based on their specifications such as length and width. The next item is the varieties of halls such as square, round, rectangular, conical etc. These should be made with different specification for temples, palaces and ordinary houses.

The place for storing water for distribution is also described in detail. This is meant to help the weary travellers who may approach such places to quench the thirst.

(33) The next section deals with the materials for the construction of temples and palaces. They are of six types like granite, wood, baked bricks etc., as follows.

द्रव्याण्यथ विमानादेः शिला दारुणि चेष्टकाः ।
लोष्टानि मृत् सुधा चेति षड्विधानि प्रचक्षते ॥

Then the details regarding the selection of materials are enumerated. The selection of wood and bricks, making of bricks, preparation of lime etc., are the subjects dealt with here. The topics covered are as follows :

दाविष्टकालोष्टसुधाविशेषाः
प्रोक्ता यथालक्षणतश्च योगाः ।
सन्धिः स्थितानामपि शायितानां
सन्दर्शितोऽनेकविधो यथावत् ॥

(34) The topics dealt with in this section are enumerated in the last stanza of the portion as follows :

एवं स्तूपीकुम्भयोश्च प्रतिष्ठा
तन्त्रेषूक्ता या विमान प्रतिष्ठा ।
प्रोक्ता ह्यस्मिन् हृत्प्रतिष्ठा च याभिः
प्रासादः स्यात् सुप्रतिष्ठो महेशः ॥

First item is the selection of the architect whose qualifications are to be noted carefully. At the top of the shrine pinnacles and domes should be fitted. The pot shaped dom or pinnacle can be made of gold, silver and copper. The consecration of the shrine should be made on a favourable occasion. The installation of the idol assumes great significance. The priest enjoined for the function should utter several hymns.

He is to install the idol controlling his body. The function includes chanting of mantras, consecration, fixing of idol, worship, offering to deities and other similar items.

(35) The section is devoted to a variety of topics. As the first item the repair of the damaged parts of the shrine is taken up. evil effects of bad construction are enumerated and their rectification is mooted. Ornamental features of the shrines are mentioned and their varieties noted herein. Places of minor deities in the different parts of the main shrine are also indicated. The ornamental tower in front of the main gate is described in detail. Varieties having different storeys upto seven are detailed along with their technical names. Eight types of towers are mentioned as : Śrīmandira, Śrīniketana, Sumaṅgala, Viśāla, Bhavya, Pauṣṭika ; Sumaṇḍa, and Pārikūṭaka. Some of the multistoreyed towers are mentioned by names such as Subhadra, Bhadrakalyāṇa, Bhadrasundara and Śrīkara, the last mentioned type having seven storeys.

(36) In this section following the Śaivagamas, the author has dealt with different types of idols made of a variety of materials like metal, jewel, granite, wood, clay etc. The types of granite are also enumerated to help the masons and architects.

लिङ्गानि लोहमणिशैलजदारवाणि
मात्स्न्यं क्षणानि शकुनानि निमित्तजातम् ।
स्त्रीपुंनपुंसकशिलाग्रहणानि चास्मिन्
सन्दर्शितानि शिवशास्त्रनिरूपितानि ॥

First the idols are classified into Niṣkala, Sakala and Miśra. The first is shapeless idol ; the second is endowed with definite form ; the third has only a partial form. The six materials used are stone, jewel, metal, wood, clay and casual objects. The last one is a temporary idol made of sands, cowdung, butter etc. They are enumerated as :

शैलं रत्नं तथा लौहं दाखं मात्तिकं पुनः ।
क्षणिकं चेति षोढा स्यात् क्रमात्लिङ्गं तु निष्कलम् ॥

Meals such as gold, silver copper, bell-metal and the like are made use in making the idols. These are to be used depending

upon the form of the god. The bases for the idols are also similarly made using the above materials. Selection of the wood, granite etc., needs special knowledge on the part of the architect. If these are wrongly used the effect would be quite opposite. Hence the architect should be careful in selecting the appropriate material for the particular idol to be made.

(37) Selection of the granite is an important aspect in making idols. The granite is to be carefully examined since it may contain holes, soft portions, and other inner defects. By applying various objects on the stone and keeping it for a day or two one can find out such natural defects of the stone. There are several methods to test the quality of the stones. In this connection various authorities like Maya, Bohattantra, Pingala, Mañjarī etc., are quoted by our author. Idols made of defective stones bring about bad effects such as calamity to the country, destruction of the king, etc.

(38) The measurements and other details of the idols are also taken up for consideration. Here again the author depends on authorities like Maya, and Yogaśiva who have dealt with these aspects. Nāgara, Drāviḍa and Vesara forms of architecture are mentioned in this connection and the differences of opinion among the authorities are noted. The importance in adhering to the measurements is stressed since idols without such conformity are apt to bring evil effects to the people of the locality. There are four main varieties in idols.

अथ लिङ्गस्थूलमूलं स्थूलमध्यं कृशं तथा ।

आर्षं स्थूलशिरस्कं च चतुर्थेति मयोदितम् ॥

These are the broad specification to which minor variations are also suggested.

(39) This section is devoted to the description of the base in which the idols are to be fixed. The various measurements according to Nāgara, Drāviḍa and Vesara styles are noted. Bricks and granite are used to make bases. After prescribing the general features twelve varieties of bases are mentioned as follows :

पीठानि स्युः क्रमात् तेषां प्रथमं मेरुमुन्दरम् ।

वर्धमानं द्वितीयं स्यात् लक्ष्मीमुन्दरमप्यथ ॥

विष्णुसम्मिलनाख्यं च पद्मभद्राह्वयं ततः ।
 पीठं समाङ्ग भद्राख्यं रुद्रकान्तं ततः परम् ॥
 सोमकान्तं च सर्वाङ्गभद्राख्यं श्रीकरं तथा ।
 पुष्टिवर्धनसंज्ञं च सर्वसौम्यं ततः परम् ॥
 एवं द्वादशभेदानां पीठानां लक्ष्यं कथ्यते ॥

The specifications of each of these are also noted by the author. Authorities like Maya and Parāśara are cited in this connection. Bases are to be designed according to the nature of the idols to be fixed. They must contain a drain also to facilitate the flow of water poured on the idol during rituals of ceremonial bath.

(40) Idols made of different materials like jewel, metals such as gold, copper and carved in wood are described here according to texts on Śaivāgamas.

इति मिश्रलिङ्गमणिलिङ्गविधौ
 कनकादिलोहमयलिङ्गविधिः ।
 इह दारुलिङ्गविधिरप्युदितः
 शिवतन्त्रदर्शनविनिश्चयतः ॥

In making the idol called Mukhalinga more than one face is created. Thus one to five faces are ascribed to gods depending upon the place of worship and the need of the situation. There must be proportions for the limbs of the idol and these are noted. Sphaṭikaliṅga is made of crystal stones. Only pure stones shall be used in this. Idols of metals like gold, silver etc., are made according to needs. Sometimes Dāruling—idol made of wood is installed. Regarding the specification of the idols authorities like Parāśara, Maya and Yogaśiva are cited.

(41) The varieties of idols are those that are fixed, those which can be moved and those forming a combination of movable and immovable. Those made of lime, clay, granite and molasses are permanent ones which are to be fixed. The movable ones are made of jewels, wood and metals. Painted idols belong to both the types. Sometimes divine forms are painted on the wall to be worshipped. These pictures may be complete or partial representing different parts of the limbs of the deities.

Regarding measurements of idols there are many details to

be followed. Mainly six modes of specification are employed as follows :

देवादीनां तथान्येषां बेरमानं पृथक् पृथक् ।

मानं प्रमाणमुन्मानं परिमाणं तथा पुनः ॥

उपमानं लम्बमानमिति मानं तु षड्विधम् ॥

Each of these are described in detail specifying the proportions of the limbs of the idols of different gods. Measurements of the masculine forms are mainly dealt with in this section.

(42) The same topic is continued in this section. While in the previous part measurements of the Uttama type are dealt with, here those relating to Madhyama type are enumerated. Naturally, there are slight variations in the measurements of the limbs of idols.

(43) The section is devoted to the different forms of idol pertaining to Siva and other items like bull, trident etc., of the god. Altogether sixteen forms of Siva are described. They are as follows : (1) Śiva in the form of Candraśekhara with the crescent moon on his head; (2) Śiva in the company of his consort Pārvati or Umā ; (3) Śiva in the company of his son Skanda ; (4) The dancing form of Śiva called Nāṭeśvara ; (5) Śiva as Gaṅgādhara Ganges on his head ; (6) Śiva as Tripurāntaka the destroyer of the three cities and their lords ; (7) The god as Kalyāṇasundara holding the hand of his consort ; (8) Śiva as Ardhanārīśvara sharing the limb of his consort Pārvati ; (9) Śiva as a Pāsupati ; (10) Śiva as Kaṅkāla having a hideous form (11) Śiva as Harihara sharing the form of Hari on the left and assuming his own form on the right ; (12) Śiva assuming the role of Bhikṣāṭana—as a vagabond in search of alms ; (13) Śiva as Caṇḍesa assuming a fearsome form ; (14) Śiva as Dakṣiṇāmūrti sitting under a fig tree and surrounded by ascetics ; (15) The god as Kālākālā, the destroyer of the God of death ; and (15) Śiva in the form of a liṅga. The description of his vehicle Vṛṣa—a bull is also provided in this section. Other adjuncts of the god described are the varieties of his trident and other weapons. The form of Gaṇeśa is also described in this connection.

(44) In this section the purificatory rites after the installation of the idol are prescribed. The shrine is to be decorated with

garlands. Other auspicious things like a potful of water, lamp, grains etc., are to be arranged in their proper place. The rites include a sacrifice for the destruction of evil spirits and Vāstuhoma—a rite to propitiate the lord of the plot. The subjects dealt with are hinted at as follows :

प्रासादशान्त्यर्थकपीह शुद्धये
रक्षोदहनहोमोऽपि च वास्तुहोमः ।
लिङ्गप्रतिष्ठाविधिपूर्वकाले
कर्तव्य इत्यत्र यथावदुक्तः ॥

(45) In this section the author deals with the rites in connection with the installation and other accessories based on Śaivāgama texts.

इति प्रतिष्ठाविधिमण्डपादिकं
सकारकं चाकरशोधनं तथा ।
यथावदुक्तं च जलाधिवासनं
विचार्य नैकाः शिवतन्त्रपद्धतीः ॥

The author states that technically there are five types of installations. Fixing of the idol on the base with cement like objects is one kind. Refixing of the idols in connection with the repair of the temple is another. The author states :

लिङ्गानां निष्कलादीनां प्रतिष्ठा पञ्चधा स्मृता ।
प्रतिष्ठा स्थापनां तद्वत् स्थितस्थापनमित्यपि ॥
उत्थापनास्थापने च पृथक् तल्लक्ष्यं कथ्यते ॥

The auspicious time for the installation is to be found out in consultation with astrologers. The locality of the temple as well as the shrine are to be decorated. Materials for worship are to be purified ceremonially. Diagrams of Tantric significance are to be drawn. Hymns are to be recited. After the installation the god is to be propitiated.

(46) After the installation the idols are to be ceremonially bathed. Tattvavinyāsa—the consecration of the divine power on the idols is the next item. Many potfuls of sanctified water are to be used for the bathing ceremony. Waters filled in pots are to be conceived as taken from holy rivers like Gaṅgā, Yamunā, Narmadā, Sarasvatī, Gomatī, Sindhu, Sarayū, Godāvarī, Kāverī,

Tāmraparṇi etc. Rivers located in the different parts of the country are invoked to be present in the pots. Different sacred materials are used in the function. In this connection the author quotes Prayogamañjarī an earlier text on Tantra produced in Kerala as follows :

प्रसादाभिमुखं निवेश्य शयने वामेन मन्त्रेण त-
च्चैतन्यं परमं नियोज्य विधिवत् तस्मिन् षडध्वान्वितम् ।
पञ्चब्रह्मविराजितं च सकलं संकल्प्य सृष्टिक्रमात्
व्योमव्यापिमनुस्वरूपिणममुं तत्त्वैस्त्रिभिर्भाजितम् ॥

Only after the invocation the divine power is imagined in an idol. Now it is time to offer oblations to the god in the form of flowers, cooked rice and other things along with the chanting of hymns.

(47) Rites in connection with the installation are detailed again in this section. The various rituals to be performed are noted. The mantras to be employed are enumerated.

The benefits accrued from these are also narrated. The subject matter of the section is mentioned as follows :

इत्थं प्रतिष्ठा कथितेन्दुमौलेर्ज्येष्ठादि लिङ्गाभ्युचिता यथावत् ।
श्रेष्ठानि तन्त्राणि शिवोदितानि काष्ठान्तमालोच्य बहुप्रकारम् ॥

(48) Daily rituals of the temples form the topic in this section. Cooked rice is to be offered to the deity thrice a day to the accompaniment of the chanting of mantras. Quoting Prayogamañjarī the author states :

कुर्यान्नित्यबलिं त्रिसन्ध्यमुदितं पाक्यस्तदर्थं चरु-
ह्मन्त्रेण तु तण्डुलांस्तु सलिलैः प्रक्षाल्य चाग्नौपयेत् ।
तेनाज्यं त्वभिघ्नार्यं युक्तसमये मूलेन मन्त्रेण तत्
तेनैवाप्यवतार्य तेन हविषा लिङ्गं प्रकुर्यात् शुभम् ॥

The priest is to offer the oblation to minor deities of the shrine on these occasions. The beating of the musical instruments is necessary in many rites. So from morning to evening until the ceremonial sleep of the deity many functions are to be carried out.

There shall be festivals once in a year or once in six months. During these occasions the god is to be taken around the shrine campus or streets in palanquins or chariots of special kind. The

pomp and splendour of the occasion should be that which befits an emperor.

प्रतिसंवत्सरं वापि प्रतिषण्मासमेव वा ।
शिवयात्रोत्सवं सम्यक् कुर्यात् सर्वार्थसिद्धये ॥
तत्र यात्रा रथेन स्यादथवा शिबिकादिना ।
चक्रवर्त्युपचारेण तल्लस्मातो निगद्यते ॥

These vehicles for the procession of the god are of three kinds. One is in the form of a stool attached to a carrier. The other is a replica of towers and the third having many pillars. There are measurements for each of them. It is in these vehicles that a movable idol of the god is placed and taken around. Then a kind of cot is also provided in the shrine where an idol representing the main deity is laid to rest during the night.

(49) Rituals in connection with occasional festival are detailed in this section also. The author states :

इत्थं शिवोत्सवविधिः कथितो ध्वजादिः
श्रृङ्गादि भेदविहितः स्वपनावसानः ।
येनेन्दुमौलिरूपयाति परं प्रसादं
शैलाधिराजसुतया सहितो गणेशः ॥

A long flag staff is erected ceremonially on which a flag is to be hoisted on the first day of the festival. Everyday sacrifices are conducted for the staff and flag. Certain varieties of trees alone are selected to make the staff. The place for erecting the staff is also fixed. There are measurements for these according to different temples and the deities installed therein. The raising of the staff is made at an auspicious time to the accompaniment of the beating of musical instruments.

During festivals the streets surrounding the shrine shall be made pure by clearing them. This is detailed as follows :

संमार्ज्यं ग्रामवीथीः प्रतिदिशमभितः सेचयेद् गन्धतोयैः-
रुक्मिलैर्द्व्यगन्धैः प्रतिनवकुसुमैः संस्तरेत् तासु भूयः ।
कुर्यात् पीठान् यथाशास्त्रं बलिबिधये ग्रामपर्यन्तदेशे
ग्रामान्तश्चत्वरेषु प्रतिमुरनिलयं द्वारि चैत्येषु मूले ॥

For decorating the streets bunches of cocoanuts, plantains, arecanuts, tender leaves of several trees, twigs etc., are used. Among the musical instruments used in the procession Timilā—the Kerala instrument is also mentioned.

सशङ्ख भेरितिमिलापणवान+वेणुषु ।

नदत्सु पिण्टदीपाद्यैर्नीराज्यं तु यथाविधि ॥

Sometimes a golden idol is specically made to be carried in processions. On all the nine nights of the festival attendants of deities are to be propitiated with oblations. On the tenth day the ceremonial bath of the idol is made. The priest also takes a bath dipping the idol in water. For this the idol is taken in a procession to the spot where the bath takes place. Once the festival period is over the daily rituals as practised in the temple start.

(50) The section deals with the bathing of the idol using sanctified water from numerous pots. The number of pots filled with water depends on the greatness of the occasion. The usual number shows a pattern. For instance nine, twentyfive, seventyseven, eightyone, one hundred and eight, two hundred, three hundred, seven hundred and thousand pots are filled with water and sanctified particular hymns. The water is to be poured on the idols to the accompaniment of the beating of instruments. The function is briefly described as follows :

संगीतनृत्तवादित्रैः शङ्खकाहलगोमुखैः ।

तिमिलानक भेर्याद्यैर्निनदद्भिरनारतम् ॥

वेदघोषैश्च मूर्च्छद्भिर्जयशब्दादिमङ्गलैः ।

नीराज्य तद्वत् स्नपयेत् ततो मध्यघटेन तु ॥

अभिषिच्याथ शुद्धेन वाससा परिमार्जयेत् ॥

Here it may be noted that the percussion instrument Timilā—a long drum indigenous to Kerala is mentioned for a second time.

(51) In the section the installation of the idols of gods like sun is enumerated. The gods mentioned are to be found installed in different temples of Kerala.

सूर्यविघ्नेश्वरस्कन्दा हरनारायणस्तथा ।

दुर्गागौरीसरस्वत्यः शास्ताकालो च मातरः ॥

धामसु क्षेत्रपालश्च शिवाङ्गत्वेन वा पृथक् ।

एते सर्वे प्रतिष्ठाप्याः पूज्याश्चैव पृथक् पृथक् ॥

The worship of Sūrya is then enumerated in detail. Both

daily rituals and special rituals in the form of festivals are prescribed for the Sun god.

(52) The section is solely devoted to the installation and worship of Vighneśvara often called Gaṇanātha or Gaṇapati. The mode of worship prescribed for the Sun is also applicable here. The attendants of the god are listed as numerous mentioning the name of some of them.

(53) The installation and worship of Skanda is taken up in this section. Daily rituals and special rituals are applicable for the deity. The modes of worship also follow the same pattern mentioned above.

(54) Haranārāyaṇa popularly called Saṅkaranārāyaṇa represents a composite form of Śiva and Viṣṇu. The author states that he has taken the details from Tantric works like Bṛhattantra and Devodbhava.

बृहति महति तन्त्रे यच्च देवोद्भवाख्ये
निगदितमवलोक्य स्थापनाद्युत्सवान्तम् ।
इति हरहरितन्त्रं सम्यगुक्तं समासात्
तदिह सकलमूह्यं कर्म शैवानुसारात् ॥

(55) In dealing with the worship of the Goddess called Durgā the author states that the modes are almost the same as in the case of other deities. The attendants of the goddess are listed and their respective names are given. The different aspects of the deity representing the different moods are also enumerated.

(56) Here the installation and worship of Goddess Gaurī are described. Nintysix attendants are mentioned as serving the goddess. The author states that he has drawn information from Tantras like Lalitā and Bhānutantra.

निगदितमिह गीर्वास्तन्त्रमेतत् समासात्
ललितमपि च बिम्बं भानुतन्त्रं च दृष्ट्वा ।
विविधमिह विधिर्ज्ञेयं प्रतिष्ठादिकृत्यं
सकलमपि तद्रूढं प्रोक्तशैवानुसारात् ॥

(57) Based on Tantras like Bṛhat tantra, and Devodbhava the author now proceeds to enumerate the installation and worship of

Goddess Sarasvati. Daily rituals as well as special rituals are applicable to the deity.

(58) Sāstā also called Bhūtanātha is one of the popular deities worshipped in Kerala. So naturally the author proceeds to discuss the worship of the God. In this connection the measurements of the idol are also given. His weapons are also mentioned. Eight aspects of the god are enumerated as :

गोप्ता च पिङ्गलाक्षश्च वीरसेनश्च शाम्भवः ।

त्रिनेत्रः शूलभृद् दक्षो भीमरूपस्तथाष्टमः ।

On his left goddess Prabhā and on his right his eight year old son Satyaka are to be installed. A beautiful description of the god is provided here and it is concluded with a reference to his consort and son.

प्रोक्तमानादिसंयुक्तं सौम्यवक्त्रं चतुर्भुजम् ।

प्रभृतिसिंहासनाब्जे स्वासीनं वामपादतः ॥

दक्षिणेन तु पादेन लम्बेनाक्रान्तपङ्कजम् ।

शरं च क्षुरिकां चापं खड्गं बिभ्रच्चतुर्भुजम् ॥

प्रभां च नवतालेन दिव्यरूपामलङ्कृतम् ।

उपविष्टां दक्षिणेन लम्बमानाङ्घ्रिपङ्कजाम् ॥

नीलोत्पलकरां शास्तुर्वामभागावलम्बिनीम् ।

अष्टवर्षार्धकप्रख्यं सत्यकं चाष्टतालतः ॥

शास्तुर्दक्षिणपार्श्वस्थं दिव्याकारमलङ्कृतम् ।

एवं बेराणि सम्पाद्य प्रतिष्ठामथ कारयेत् ॥

The vehicle of the god is mentioned as a horse. The picture of the horse is to be made as a sign of his flag For enumerating these details the author has drawn upon Tantras like Devodbhava.

(59) There are seven divine mothers worshiped in Kerala temples. Even where the usual idols are not installed they are offered oblations everyday. The seven mothers are :

ब्राह्मी माहेश्वरीचैव कौमारी वैष्णवी तथा ।

वाराही च तथेन्द्राणी चामुण्डी सप्तमी तथा ॥

Virabhadra and Vighneśvara are also installed along with them as if to protect them. The author has given directions for

daily as well as special rituals for them. Their vehicles, weapons, forms, flags, signs on flags etc., are also enumerated.

(60) Kṣetrapāla, the deity who protects the sanctum is worshipped in many major temples of Kerala. His four hands hold different weapons and his form is that of an eight year old boy. According to other authorities he has eight hands, four of them above and four of them below. The following stanza quoted by the author gives a compact description of the deity.

व्यालम्बाभ्रजटाधरं त्रिणयनं नीलाञ्जनाद्रिप्रभं

दोर्द्वन्द्वात्तगदाकपालमरुणस्रग्गन्धभूषोज्ज्वलम् ।

घण्टामेखलघर्वरध्वनिमिलद् झङ्कार भीमं विभुं

वन्दे चित्रभुजङ्गकुण्डलधरं तं क्षेत्रपालं सदा ॥

During special festivals a flag is raised on a staff. The flag sign of the deity is the dog which also forms his vehicle.

(61) The section deals with fresh offerings which are collected after the harvest. Fresh grains are taken through the main roads ceremonially to the accompaniment of music. They are carried in to the temple with pomp and splendour. The grains are pounded and the rice is used for sacrifices. A part of the fresh rice is given to people as a mark of prosperity.

Similarly festival of lamps is conducted during several occasions lamps may be erected and lit so as to resemble a tree of lamps. Several rows of lamps are to be lit during the night. The idol of Śiva is to be worshipped in this connection. Processions, festivities and the like should be arranged.

(62) Domestic rituals form the topic of this section. First the rites connected with funeral of the preceptor and other Brahmins are enumerated. Once the preceptor is dead the disciples should bathe and purify themselves in order to carry the corpse to the funeral pyre arranged outside the village or on the banks of the river. After the fire has consumed the body the disciples should return without looking back at the pyre. They should offer the libation of water to the departed one. Based on Dharmaśāstras the different types of libations are prescribed by the author. He concludes the section with the following stanza.

इतीदमन्त्येष्टिविधानमीरितं पृथङ् नवश्चाद्विविधं च षोडशैः ।

ततः सपिण्डीकरणं तथाष्टका निरूप्य तन्त्रेषु यथोदितं विधिम् ॥

(63) Expiatory ceremonies are enumerated in this section. Once should offer expiation for the omissions and commissions in the course of daily rites and special rites. Based on the seriousness of the lapse, atonement is fixed.

This is to ward off evil effects. There are many ways of atonement. Offering of food to gods, Brahmins and others is one of them.

(64) Kriyāpāda, third part of the treatise, is concluded with this section. Renovation of the idols, shrines and other structures forms the main topic. Replacement of many items of the shrine becomes necessary when they are dilapidated. When the main idol is broken, burnt or damaged in other ways it is to be thrown away. It has got the position of just a stone once the divinity is transferred over to another idol. The main shrine is called Mūlālaya where the original idol is situated. When the sanctum needs renovation the idol is to be shifted to a temporary structure referred to as Bālālaya. When the idol itself needs replacement, a temporary wooden idol is to be made to which the divine power is to be transferred. The god is invoked to be present in the wooden form till the original is repaired.

यावन्मूलालये लिङ्गं निष्पन्नं स्यात् प्रतिष्ठितम् ।

तावद् दारुमये लिङ्गे सान्निध्यं कुरुशङ्कर ॥

Daily worship is to be offered in this temporary shrine and idol. When the original is ready the divinity is transferred back. The types damages causing replacement and repair are enumerated in connection with different types of idols made of diverse materials like jewel, metal, clay, wood etc. The section is concluded with the following stanza :

इत्थं धर्माद् विशिष्टाज्जगति तनुभूतां भोगमोक्षोपलब्धये

विद्यादेहस्य शम्भोर्वदनसरसिजव्यक्तविश्वागमार्थैः ।

नित्याद्यं कर्मचक्रं सविधिकमखिलं यत्र दृश्यं यथाव-

ज्जीर्णोद्धरावसानं सुरगुरुविबुधस्तं क्रियापादमूचे ॥

Of the four parts of the Tantric treatise of Iṣānaśiva the last one called Yogapāda consists of just three chapters. This forms the smallest of the four parts.

(1) The first section is devoted to the explanation of the term in detail and it is rightly called Yogalakṣaṇa. Yoga is to be resorted to for deliverance from the cycle of wordly miseries. It is stated :

विज्ञाय संसारमसारमेवं वैराग्यतोऽनुग्रहतश्च शम्भोः ।

संप्राप्य योगं तु गुरूपदेशाद् योगी विमुक्तिं न चिरादुपैति ॥

Vairāgya—detachment from wordly objects and renunciation are the means to attain liberation. For this, knowledge of the real state of affairs is necessary. The author has stressed that external appearance is not the real need. External change is with reference to the body and not of the soul which is more important. The author observes :

तद्वान् यतिश्च संन्यासी न स्यात् केवलमुण्डितः ।

ज्ञेयः स नित्यसंन्यासी यो न द्वेष्टि र काङ्क्षति ॥

He concludes saying that a Brahmacārin, householder or ascetic can obtain liberation with the blessing of Śiva irrespective of his dress or status in life.

(2) The concept of Yoga is explained in this section based on the Yogasūtra of Patañjali. The author begins the section as follows :

अथ योगस्तु विज्ञेयो गुणैश्वर्यविमुक्तिदः ।

चित्तवृत्तिनिरोधं तु योगमाह पतञ्जलिः ॥

युजेर्धर्ताः समाधौ तु क्षेत्रज्ञपरमात्मनोः ।

युक्तिर्योगः समुच्छिष्टस्तथा चाह महामुनिः ॥

The author has given the derivation of the term Yoga in the above stanza. In another way he brings out the idea as follows :

सम्यक् शिवगतं चित्तं यदा न चलति स्थिरम् ।

शिवत्वव्यक्तभावस्य कैवल्यं योग इष्यते ॥

The author proceeds to explain the different concepts like

Yama, Niyama, Āsana, Prāṇāyāma and related things. The section is concluded with the following stanza :

एवं यमाश्च नियमाश्च तथासनानि
प्राणादयश्च पवना अपि नाडिचक्रम् ।

योगस्य यानि बहिरङ्गतयोदितानि
से०यानि तानि विदितानि यथोपदेशम् ॥

(3) The last section of the treatise is set apart for the explanation of concepts like Prāṇāyāma, Pratyahāra, Dhāraṇā, Dhyāna and other related ideas. The treatment is based on authoritative texts on Yogaśāstras. He states :

एवं साङ्गोऽत्र योगस्तु समासात् संप्रदर्शितः ।

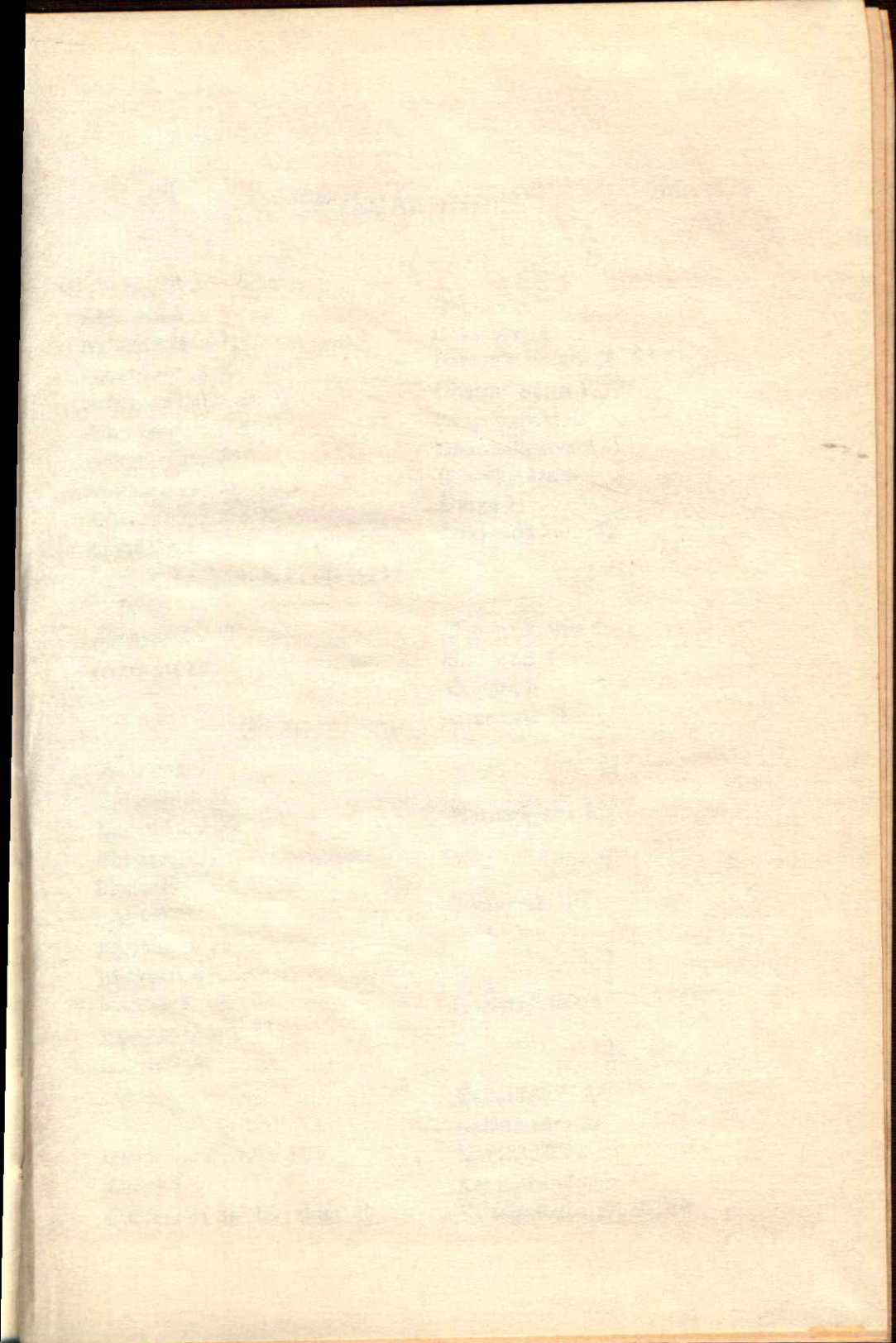
संस्मृत्य योगशास्त्रेभ्यः शिवानुग्रहतः स्फुटम् ॥

The last stanza of the section epitomises the topics dealt with. The author states that all kinds prosperity which are often mentioned as eight would accrue to the person practising Yoga earnestly. The last two lines of the work are as follows :

अष्टैश्वर्यगुणास्तथैव सुलभं निःश्रेयसं श्रेयसी ।

तामीशानशिवोऽभ्यधाद् सुरगुरुः सिद्धान्ततापद्वितिम् ॥

With the above observation the Tantric treatise comes to an end.



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About the book

Among the contribution of Kerala to Tantric literature the Tantrapaddhati also known as Isanasivagurudevapaddhati after its author Isanasiva occupies an important position. The wellknown Kerala author of the 12th century composed this encyclopaedic treatise based principally on Saivagamas and other Tantric works. The work divided into four parts, Viz; Samanya, Mantra, Kriya and Yoga consists of 119 Patalas and treats of a variety of topics including temple rituals pertaining to Kerala. The author has based his compendium on more than sixty authoritative works belonging to a wide range of scientific and technical literature.

Dr. N.P. Unni, Professor and Head of the Dept. of Sanskrit, University of Kerala has attempted for the first time a comprehensive study of the work highlighting its special features. The monograph is sure to generate interest in the scholarly world.